Smallcomb

AUGUST TOMBO

SCHULE

DER

Technik des Harfenspiels

HERAUSGEGEBEN VON E. SCHUËCKER

TEIL I	II	III
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Vorwort.

Die bis heute über und für die **Harfe** erschienene Litteratur ist nur zu einem unverhältnissmässig kleinen Theile dem Zwecke des Unterrichts gewidmet. Die gerade für das Harfenspiel besonders wesentliche, technische Seite desselben findet dabei ein nach meinen Erfahrungen kaum genügendes Mass von Berücksichtigung.

Dieser Mangel, welchen ich in meiner Lehrthätigkeit immer wieder empfand, hat mich zu der nachstehenden Arbeit veranlasst.

Durch eine Reihe nach Schwierigkeitsgraden geordneter Beispiele soll gleichzeitig die der Harfe eigenthümliche Schreibweise dem Schüler geläufig gemacht und Gelegenheit zur Aneignung derjenigen Kraft im Spiel und derjenigen Selbständigkeit der einzelnen Finger gegeben werden, ohne welche ein richtiger Vortrag schwieriger Tonstücke nicht möglich ist.

Zwischen oder gar vor den ersten Fingerübungen schon das Studium der Scala anzuordnen, würde ich für ganz unrichtig gehalten haben. Denn auch eine strenge Beachtung des Fingersatzes, sowie besonders der Forderung, beim Übersetzen des vierten Fingers den Daumen gehoben zu halten, verleiht dem Anfänger noch nicht sofort die nöthige Sicherheit, um die zwischen den beiden Tetrachorden so leicht sich einstellende Lücke zu vermeiden. Ich habe deshalb dem Scalaspiel erst nach einer Anzahl darauf vorbereitender Übungen Raum gegeben.

Die Zusammengehörigkeit je zweier Beispiele, deren zweites die Umkehrung des ersten bildet, wurde durch **a** und **b** angedeutet. Dass verschiedene Übungen durch eine grössere als die dargestellte Zahl von Octaven fortgesetzt werden können, wird von selbst ersichtlich und ich unterliess es daher durch eine umständliche Ausarbeitung derselben den äusseren Umfang der Arbeit zu erweitern.

Dieselbe Erwägung bestimmte mich ferner, die Elementarkenntnisse der Musik vorauszusetzen und von Erörterungen über Bau und Haltung des Instruments etc. Umgang zu nehmen, denn ich bin überzeugt, dass dieselben einen zweckmässigen Ersatz für geeignete Demonstrationen durch den Lehrenden nicht würden bieten können.

Möge diese **„Schule der Technik“** unter dem Gesichtspunkte Verwendung finden, welcher bei der Auswahl und Gruppirung des Stoffes mich geleitet hat, lediglich ein praktisches Hilfsmittel zum Unterrichte zu liefern; ich werde dann die Zuversicht hegen dürfen, nicht allzuweit hinter der mir gestellten Aufgabe zurückgeblieben zu sein.

August Tombo.

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Preface.

All the literature treating with the »Harp« or written for the said instrument and published up to the present consists only to a very small extent of works for instruction. My experience shows me also that the technical part, so essential for the playing of the harp, has found very little consideration in such works.

This want, which I felt repeatedly during the time I was a teacher of the harp, has given rise to the present work.

By a course of progressively arranged examples the pupil will find an opportunity to acquaint himself with the peculiar mode of writing, used in music composed for the harp, to acquire force in playing and independance of the fingers, without which faculties a proper reproduction of the more difficult pieces would be impossible.

To proceed after the first finger exercises or even between such exercises with the study of the scales, I should not deem expedient. Pupils, though they may pay strict attention to the fingering and especially to the requirement of keeping the thumb lifted up, in passing over the fourth finger, will not at once possess the necessary firmness to avoid the deficiency so easily produced between the two Tetrachords. Therefore scale studies follow only after a number of preparatory exercises.

The belonging together of two examples, of which the second is formed by the inversion of the first one is marked with **a** and **b**.

It is also evident that different exercises may be prolonged over more octaves than shown in the example; I have abridged such studies in order not to enlargen the exterior compass of the work.

Guided by the same idea, I have taken for granted the pupils elementary knowledge of music and omitted also all explanations concerning the construction, position or holding of the instrument in question, being convinced that such discussions would not equal a proper practical demonstration of the teacher.

May this »School of Technics« be regarded under that point of view, which guided me in selecting and arranging the material for study, viz: to be a practical expedient in teaching; — in this respect I might then be assured not to have failed in my endeavours.

August Tombo.

Préface.

La littérature parue jusqu'à aujourd'hui pour la harpe, n'est qu'en très petite partie destinée à l'enseignement. La technique, si essentielle pour la harpe, ne trouve pas, selon mon expérience, l'attention qu'elle mérite.

Cette lacune, que je retrouve toujours dans mon enseignement, m'a engagé à entreprendre l'ouvrage suivant.

Après une série d'exemples gradués sur les difficultés, on veut enseigner à l'élève à lire la manière spéciale d'écrire pour la harpe et lui faire obtenir la force et l'indépendance de chaque doigt, sans lesquelles l'exécution des morceaux difficiles est impossible.

Je considère l'étude des gammes incorrecte avant celle des exercices. Car même en faisant grande attention au doigté et à tenir le pouce en l'air en passant le quatrième doigt, on ne peut pas donner au commençant la sûreté nécessaire pour éviter l'espace qui se présente facilement entre les deux Tétracordes.

C'est pour cette raison que je recommande les gammes seulement après un certain nombre d'exercices qui préparent à cette étude.

On a toujours indiqué avec A et B deux exemples dont le second forme l'inversion du premier.

Je n'ai pas indiqué que plusieurs études peuvent être exécutées dans de différentes octaves, parce que cela aurait trop augmenté l'ouvrage et que cela se comprend de soi-même.

Cette réflexion m'a décidé à ne pas donner d'explications sur la structure de l'instrument et sur la manière dont on doit le tenir, car je suis convaincu que ces explications n'auraient pas remplacé les démonstrations que seul un maître peut donner.

J'espère que cette méthode de technique sera employée au point de vue qui m'a guidé en choisissant et en réunissant le contenu de cet ouvrage.

Mon but a été de fournir un moyen pratique pour l'enseignement. Ceci obtenu, j'aurai la certitude d'avoir attein l'accomplissement de mon travail.

August Tombo.

Erster Theil.

A. Übungen mit fortrückender Hand.

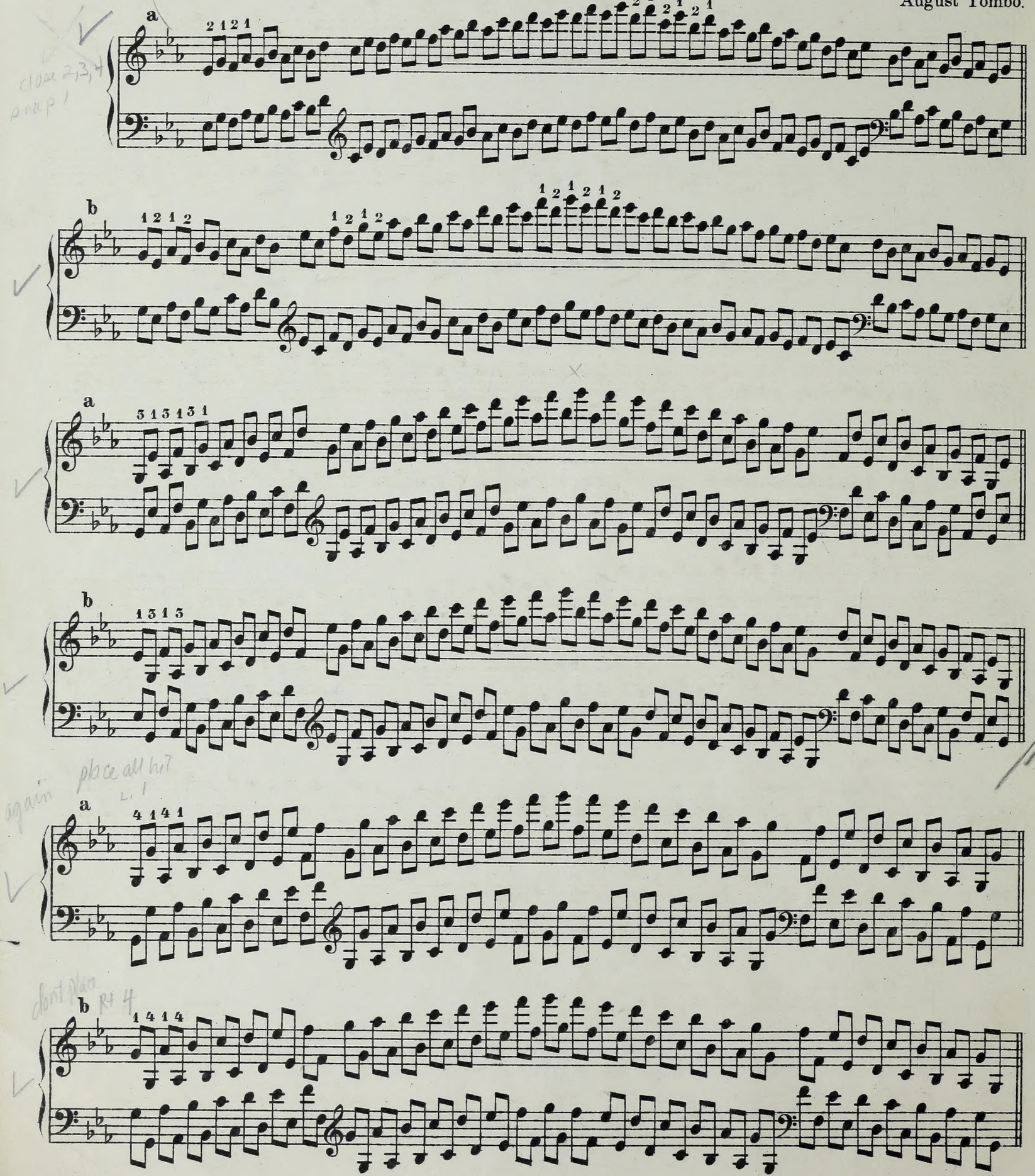
First Part.

A. Exercises with the hand moving forward.

Première Partie.

A. Exercices en déplaçant la main.

August Tombo.



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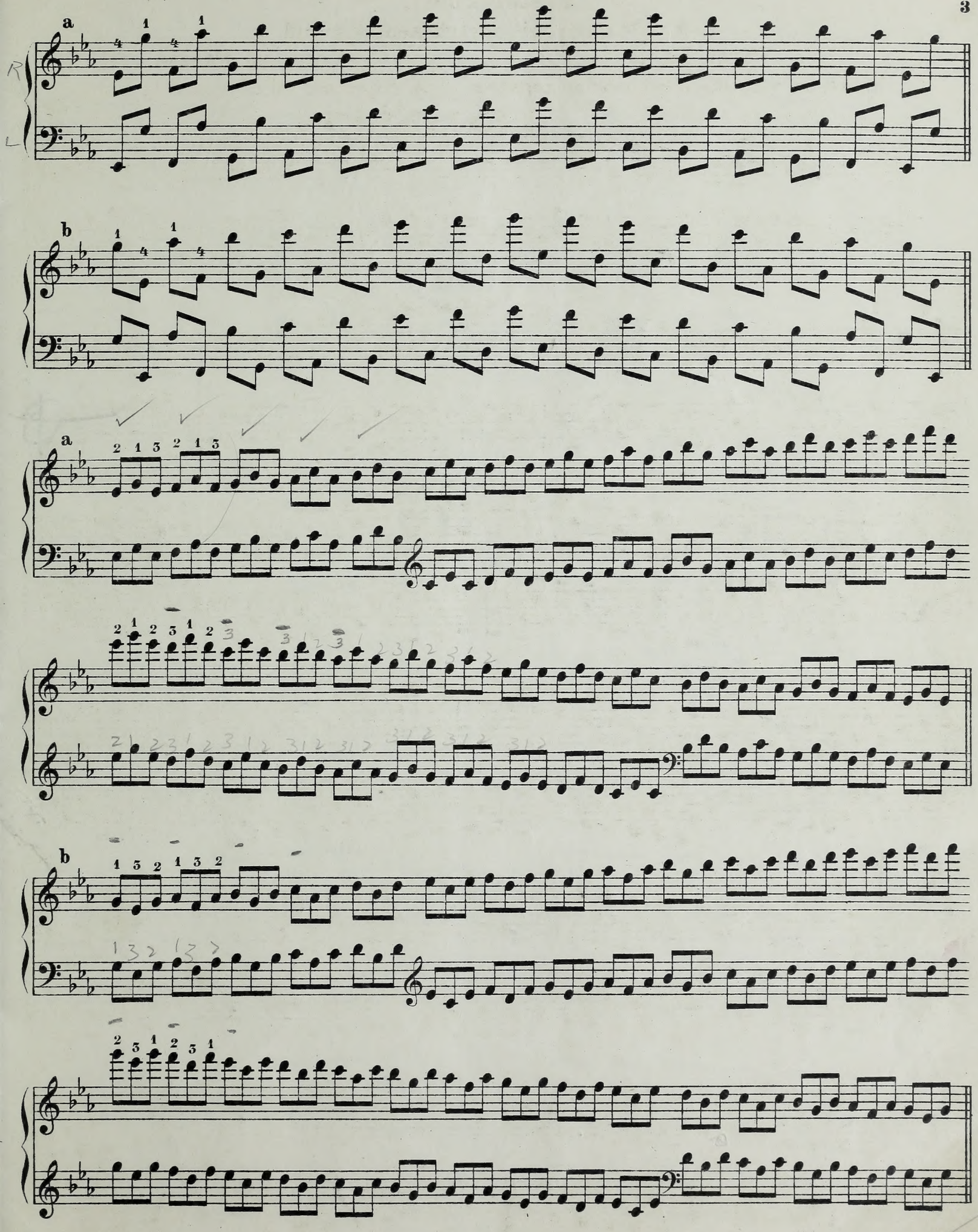

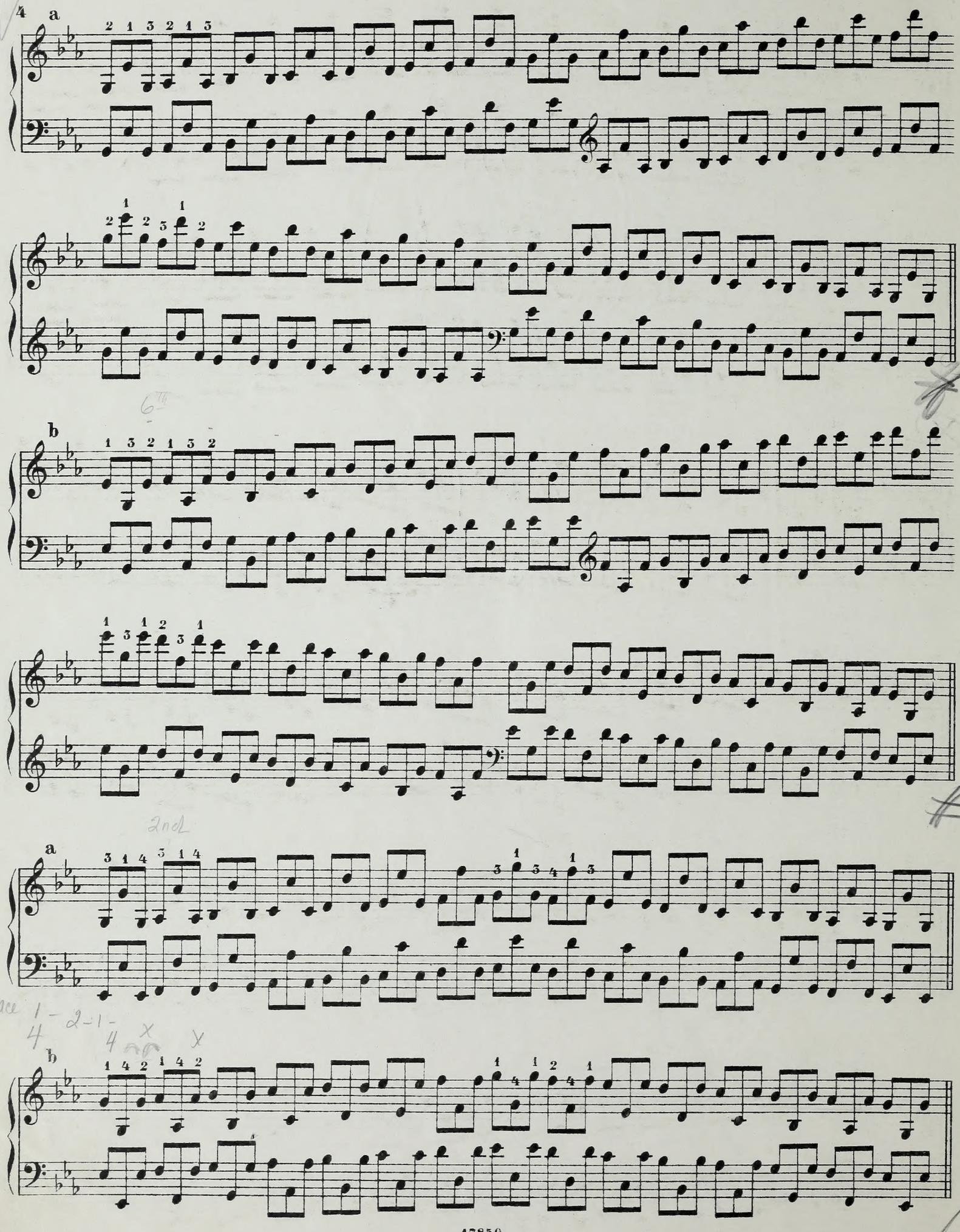
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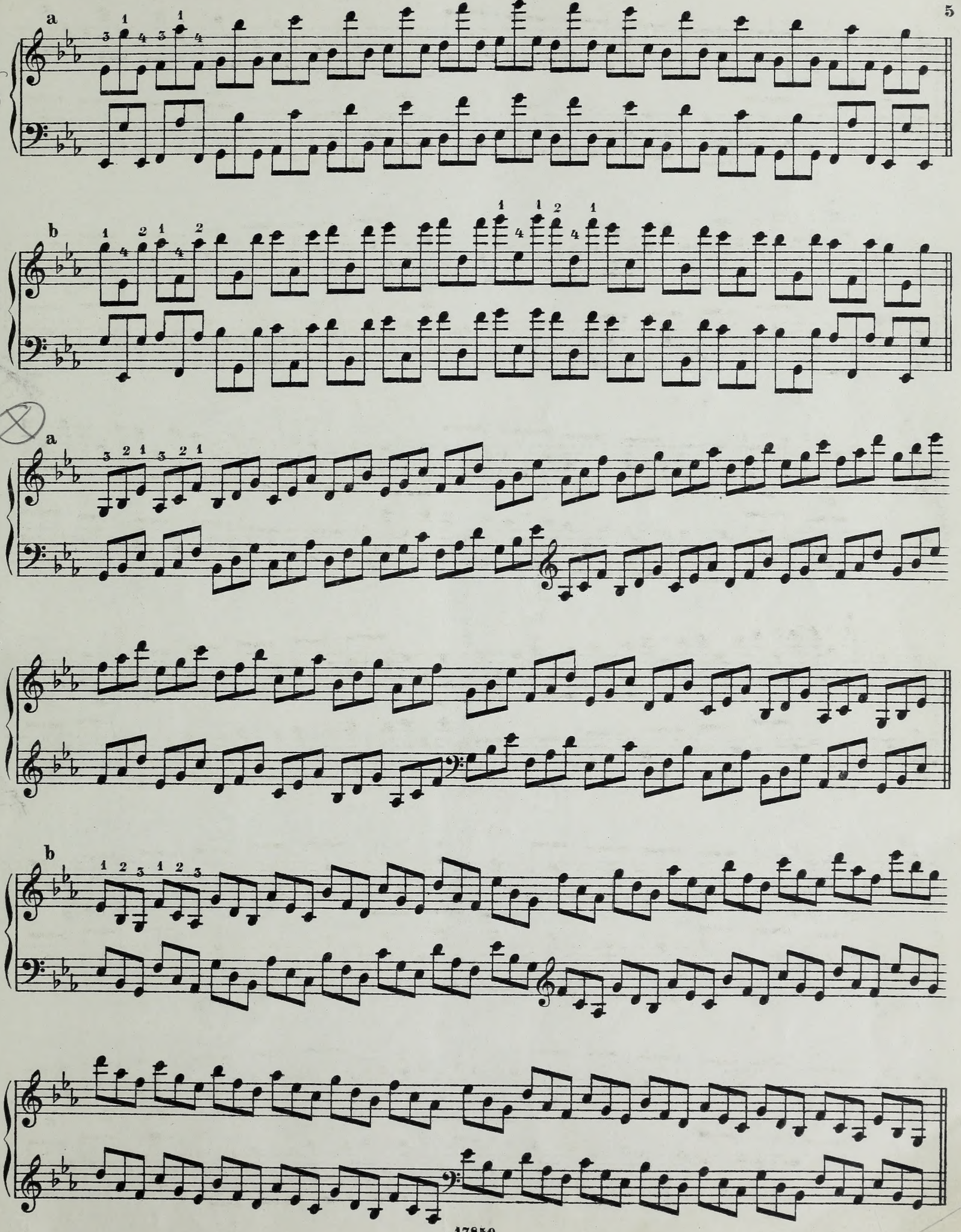
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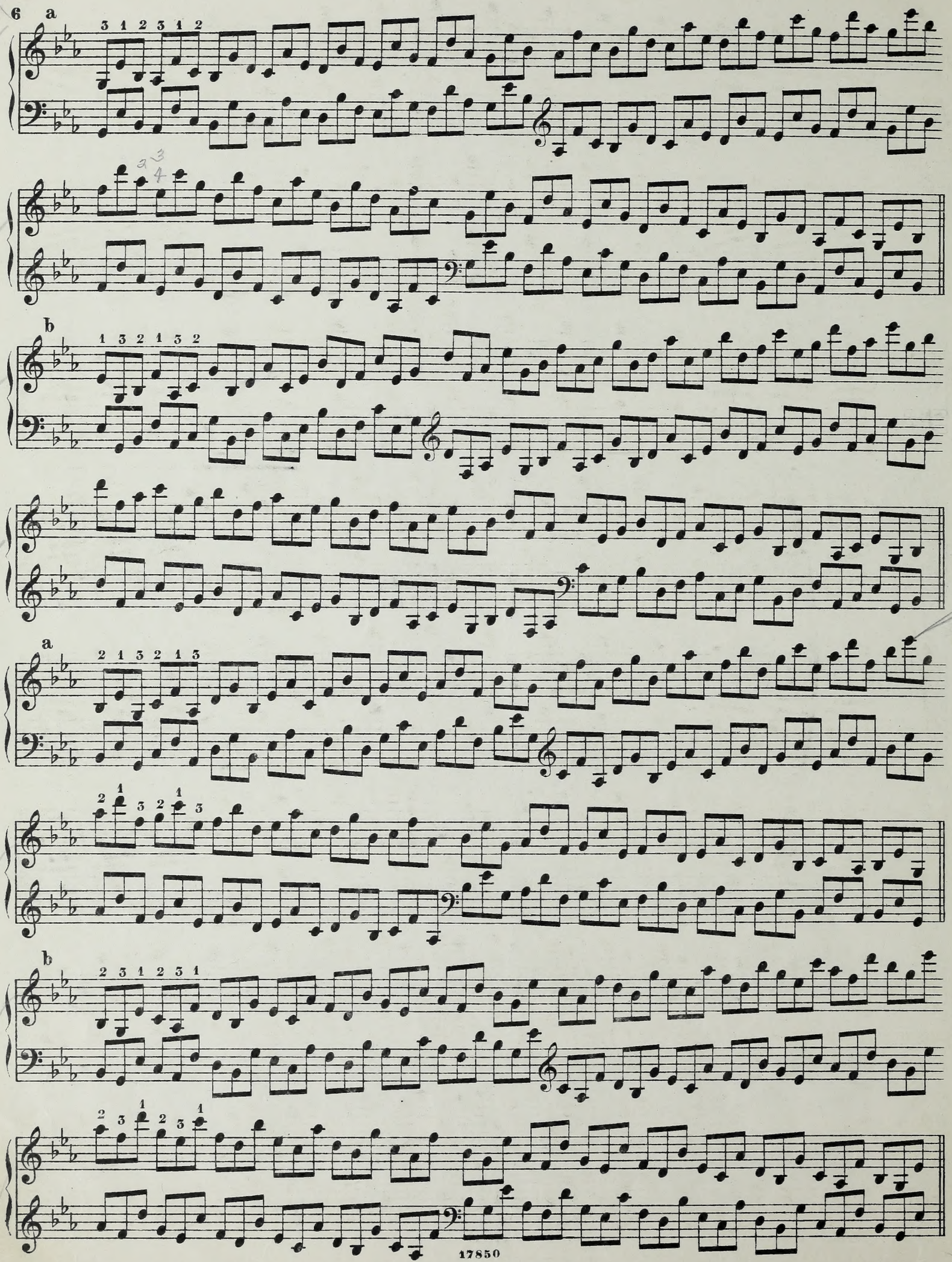
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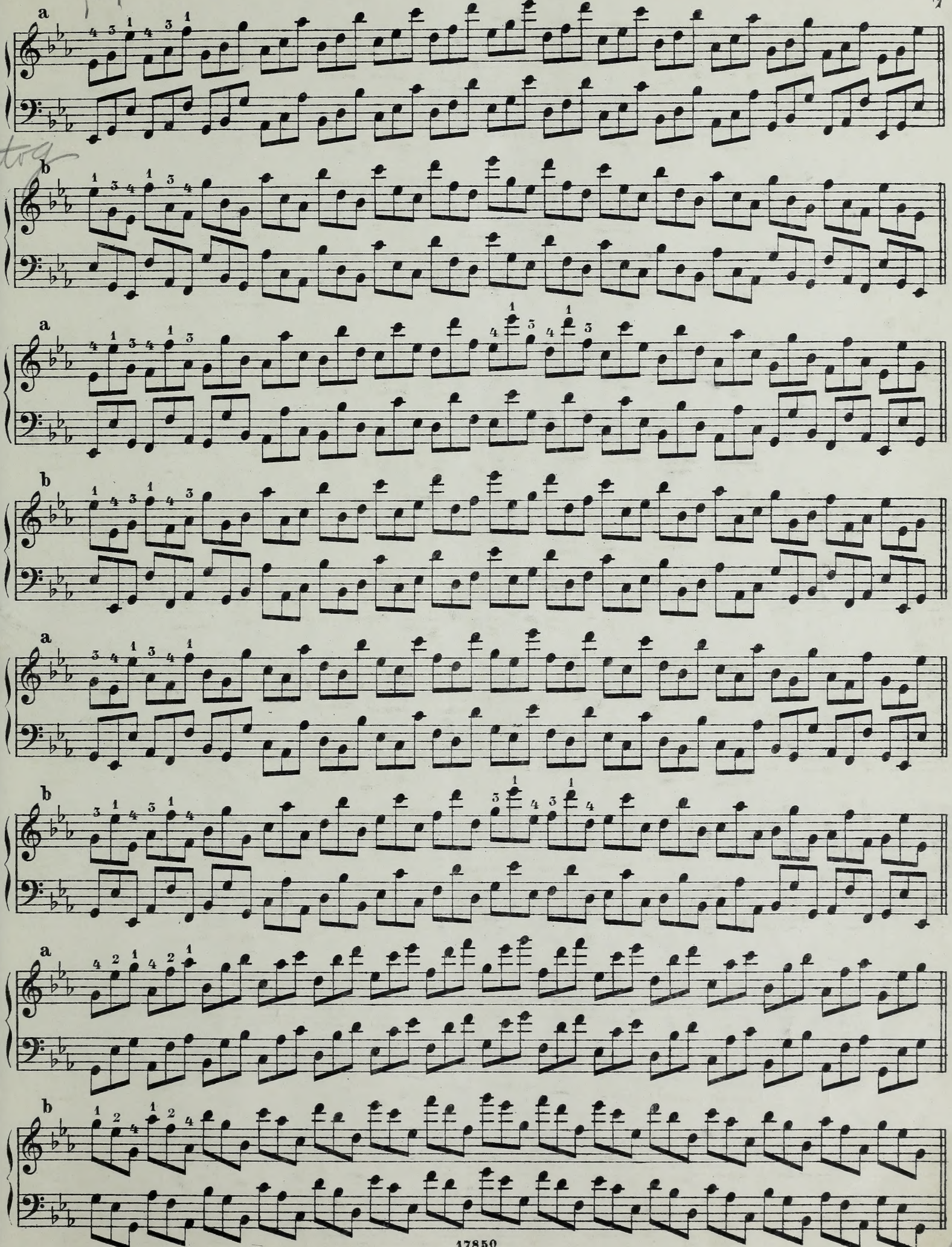
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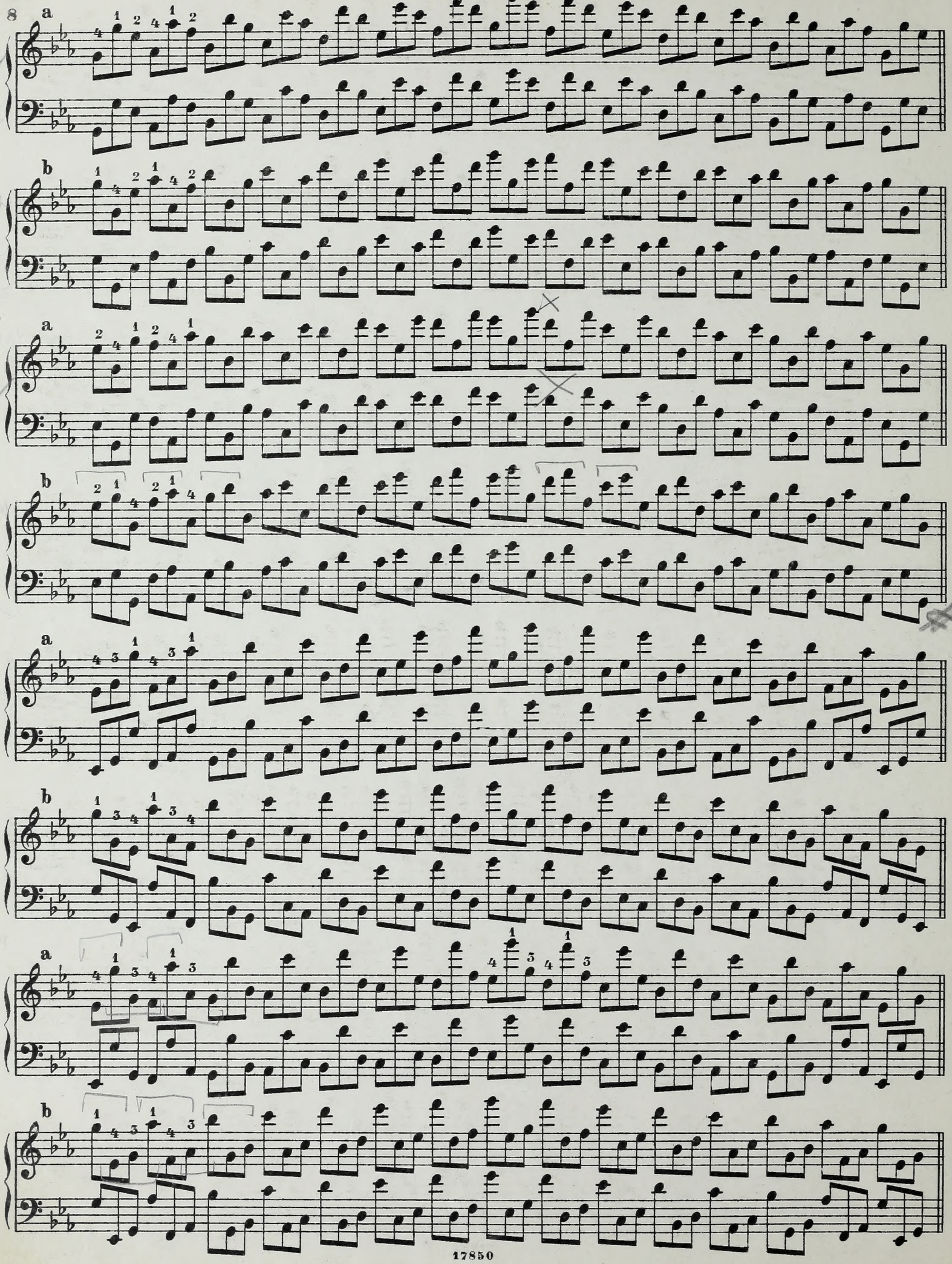
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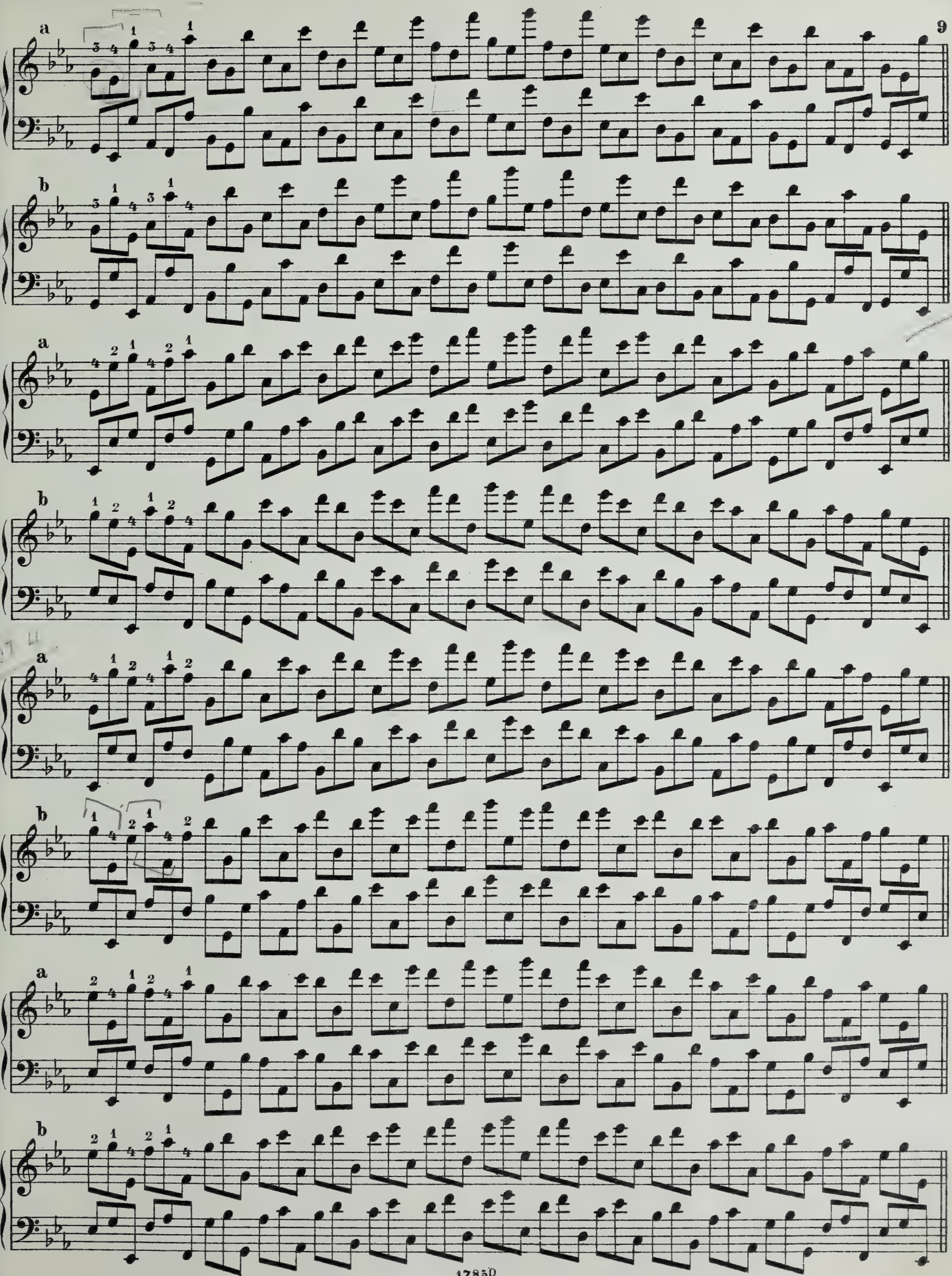
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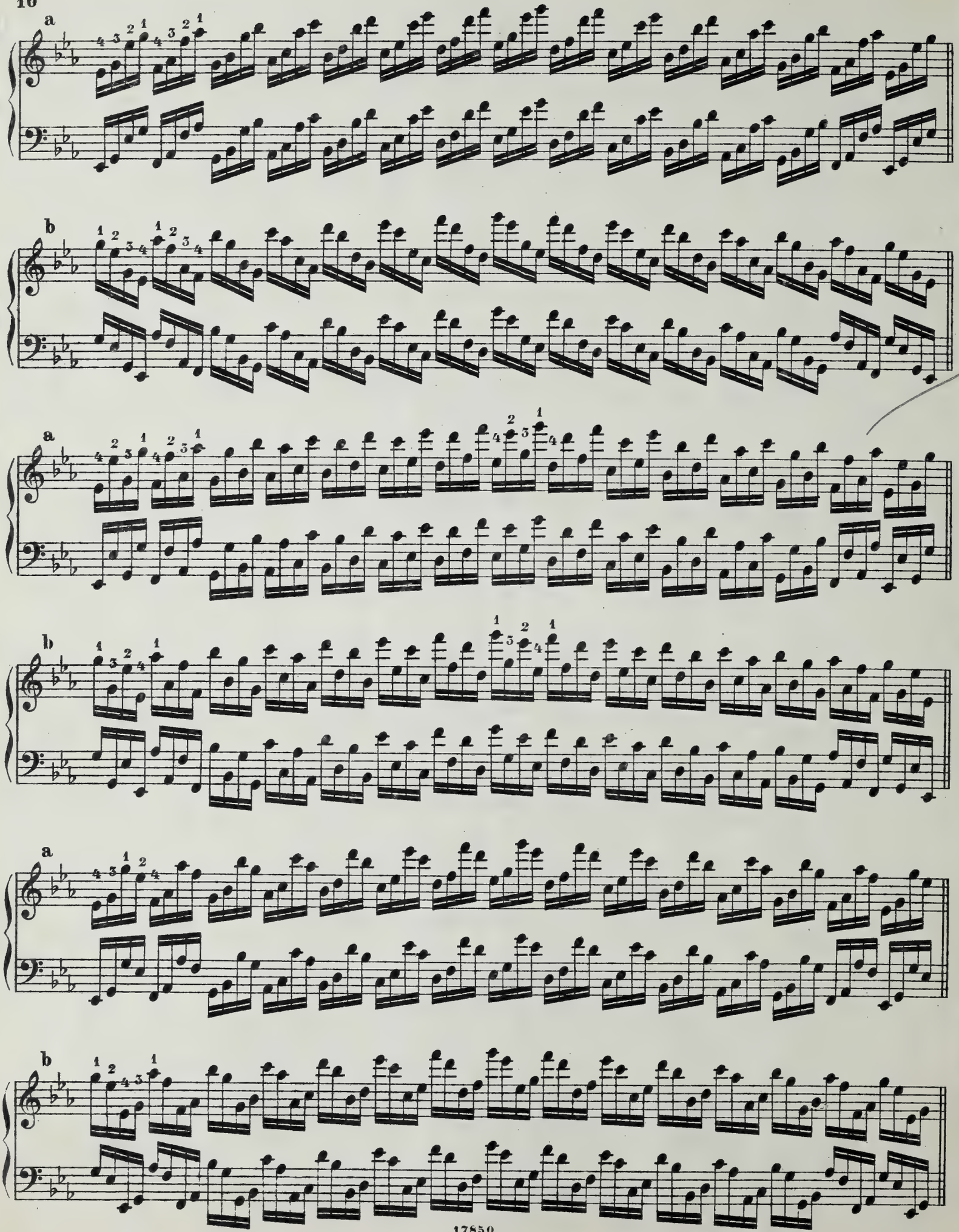
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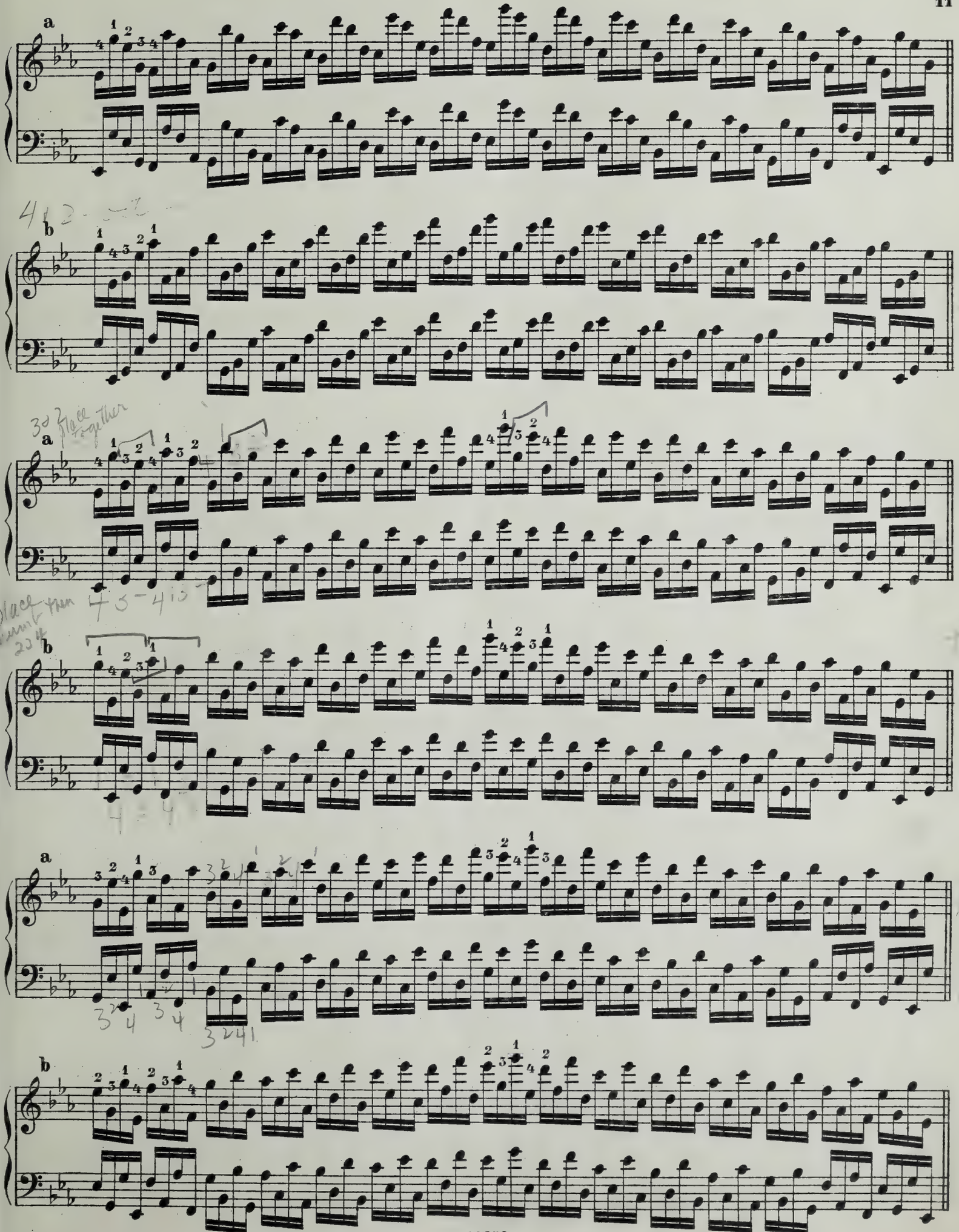
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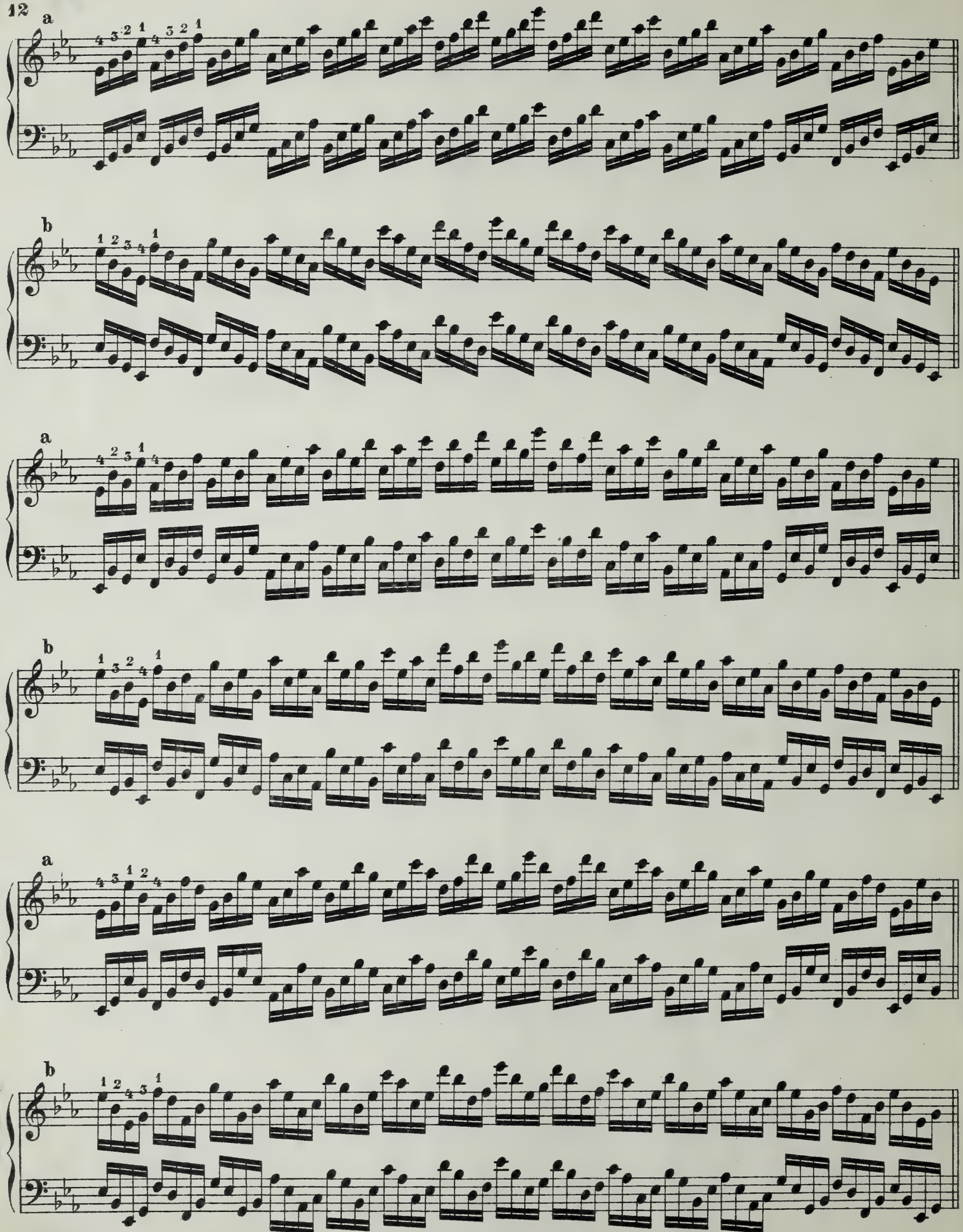

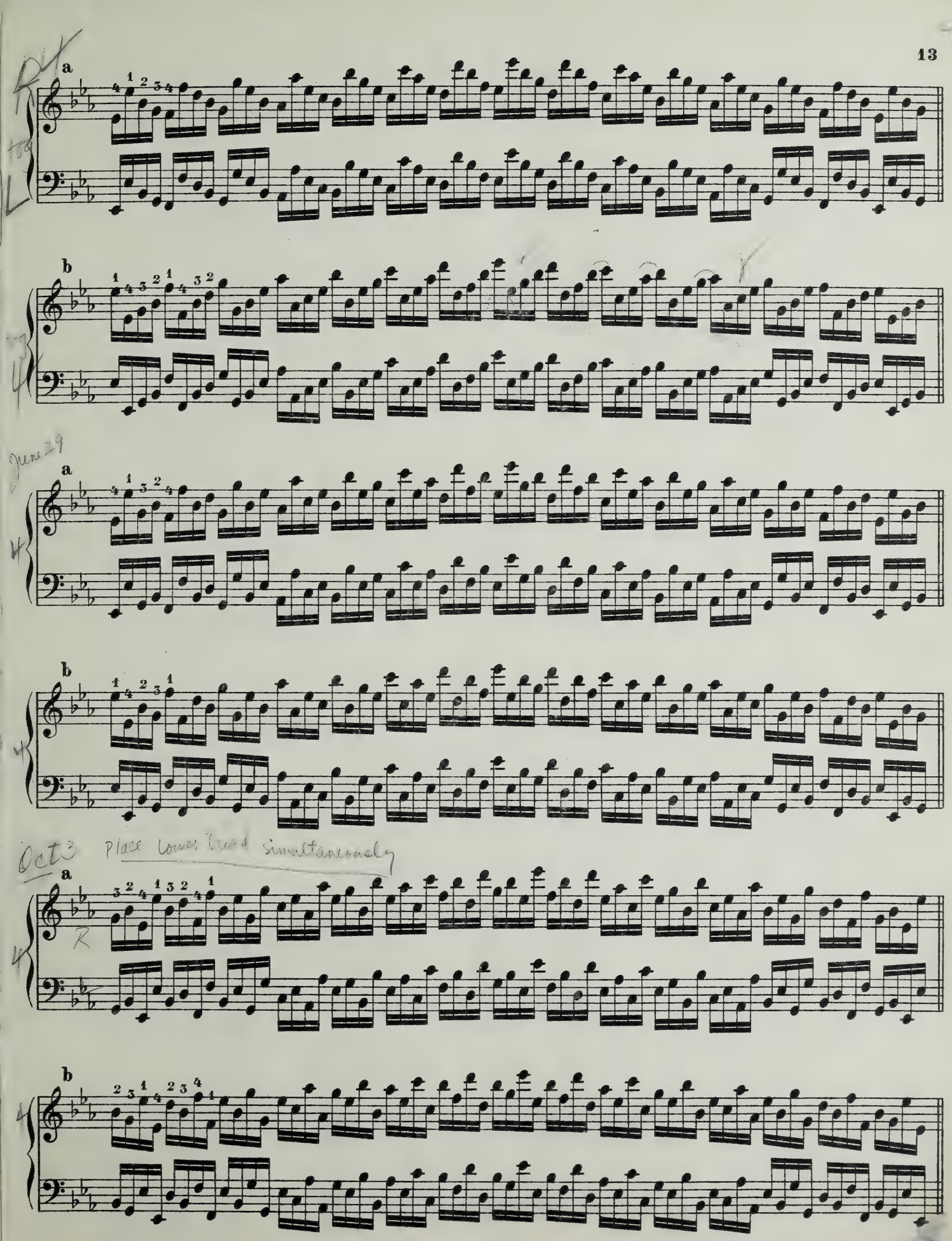
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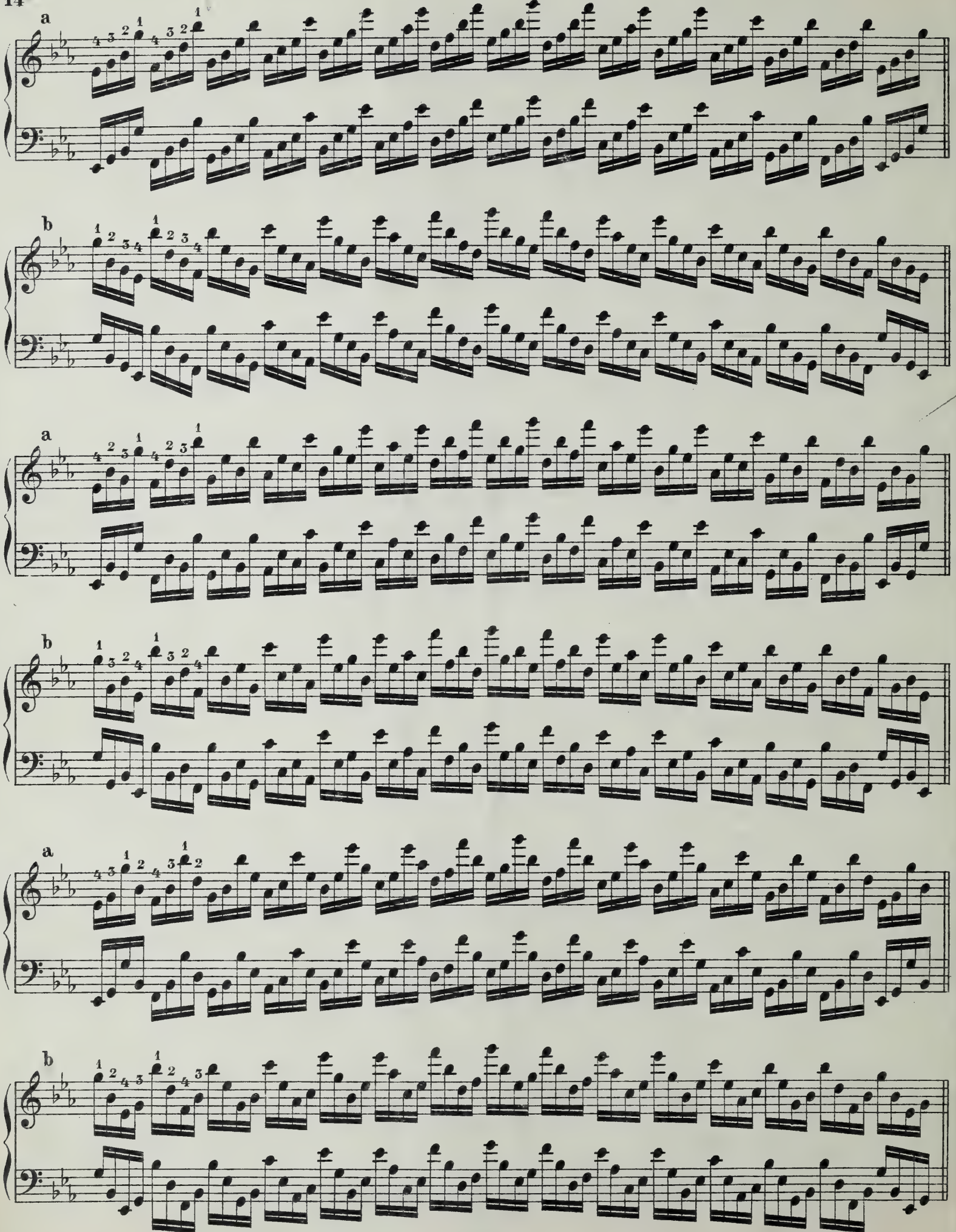
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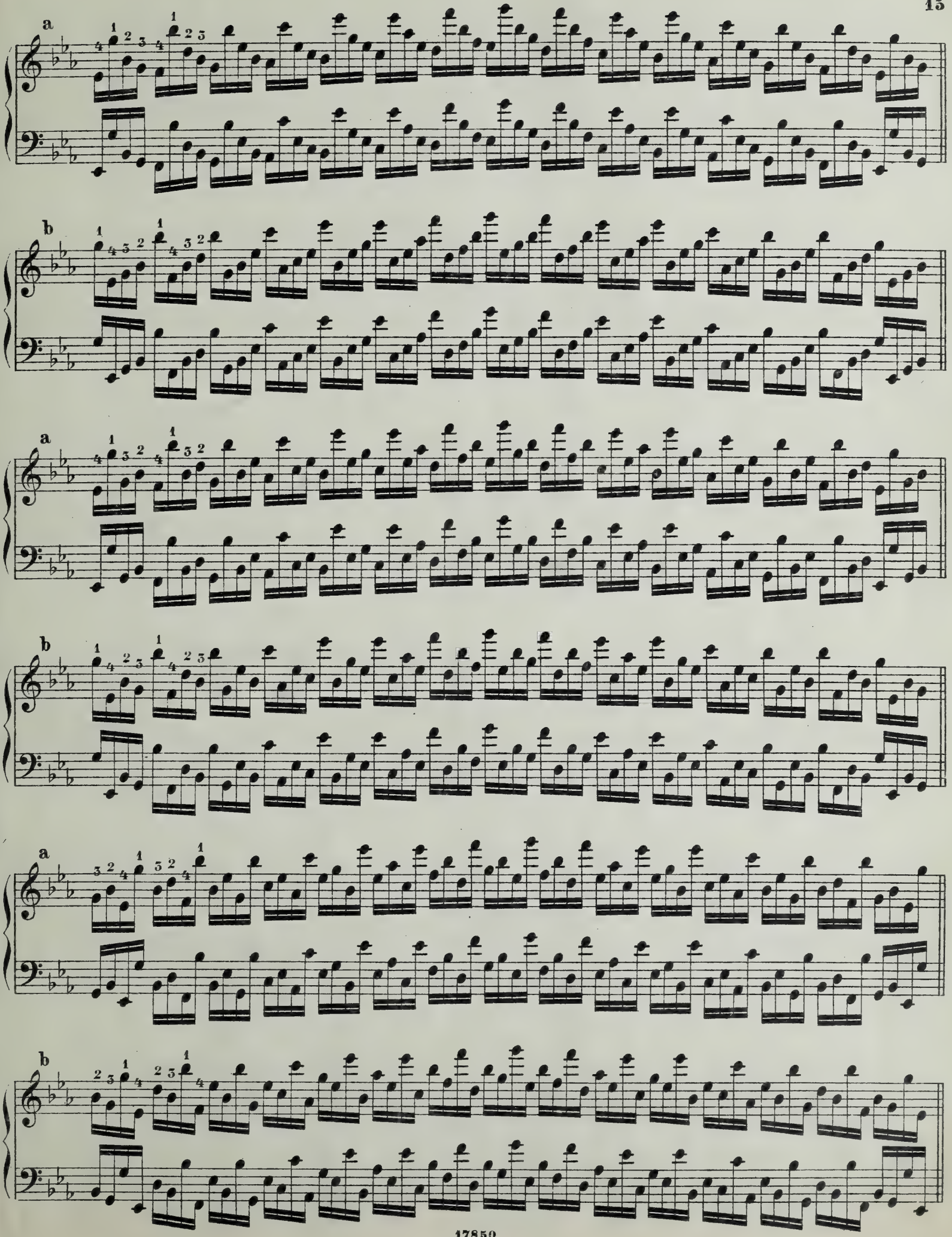
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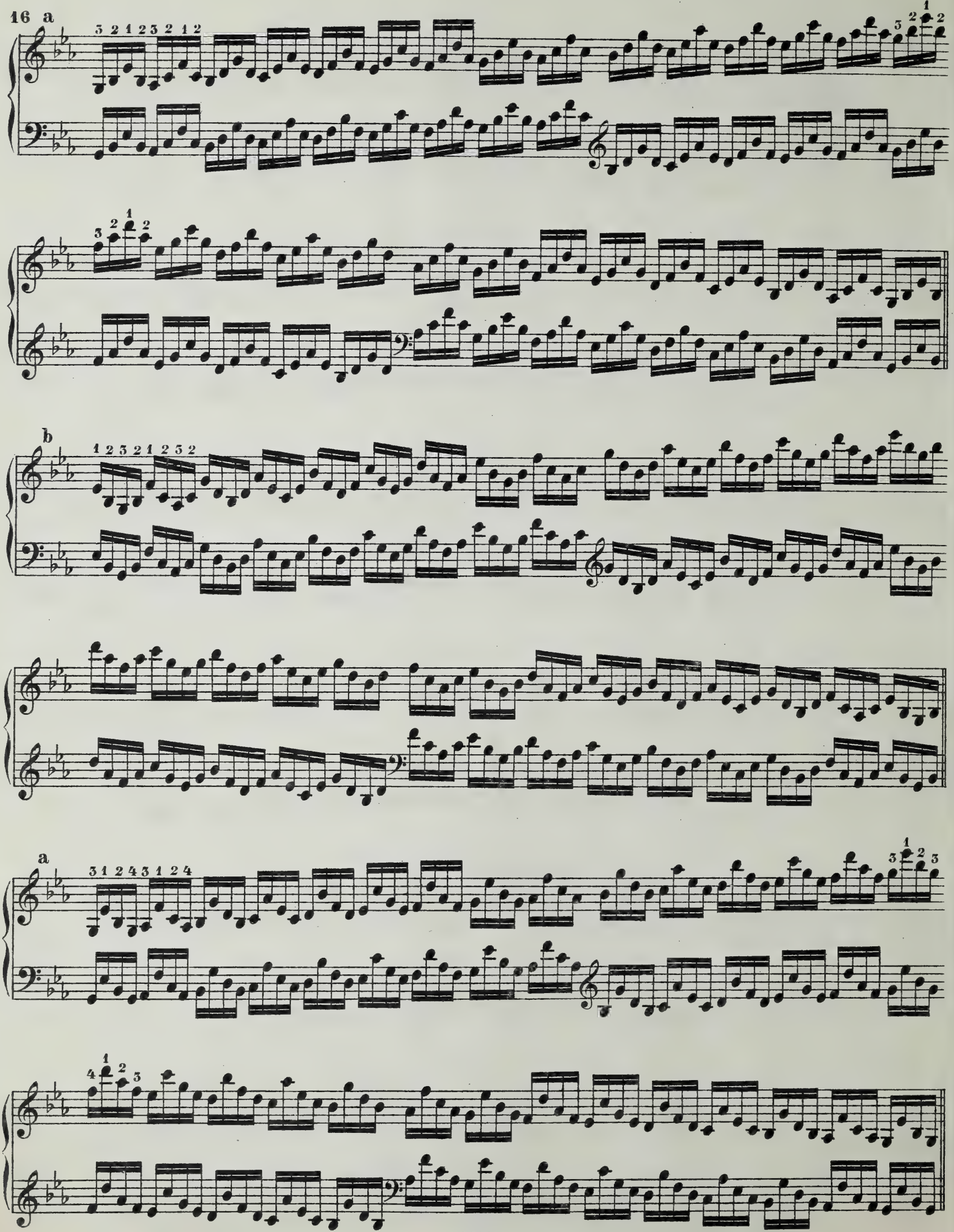
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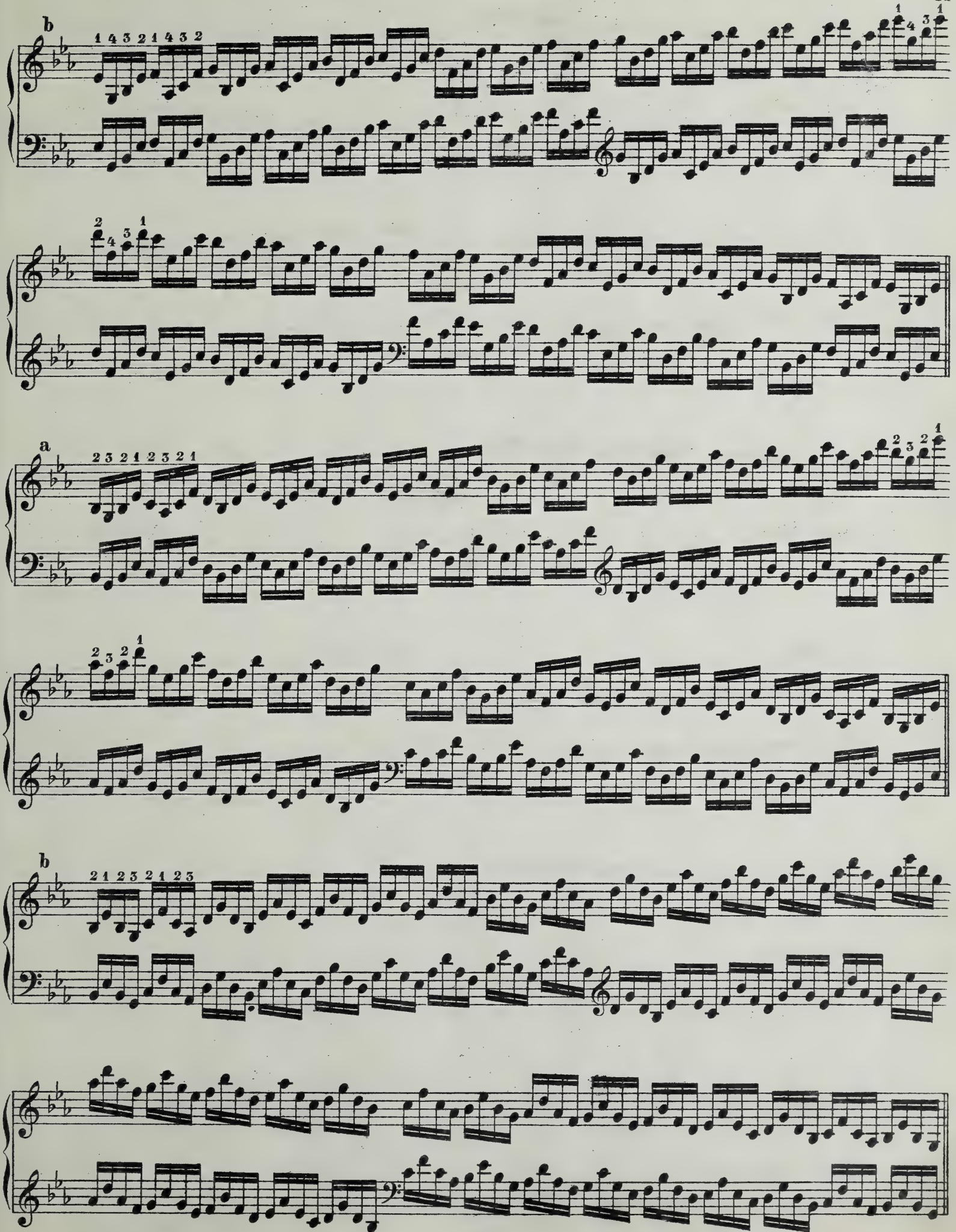
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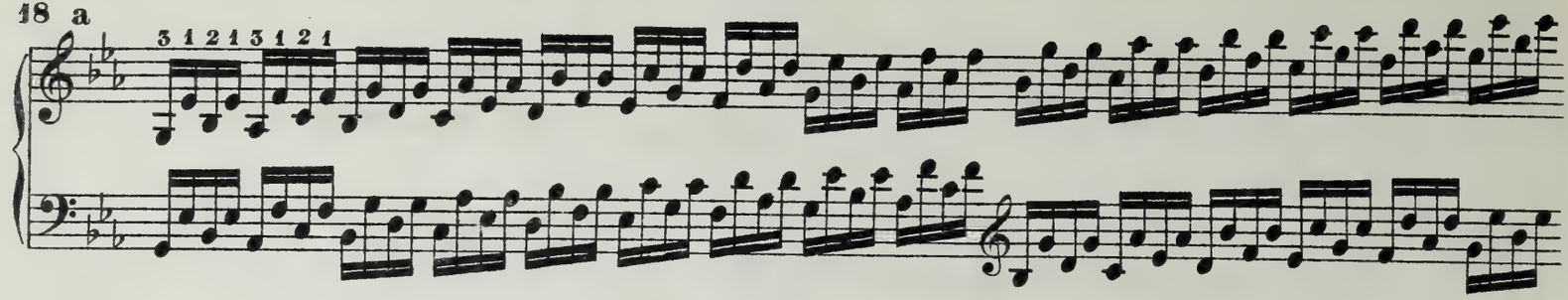

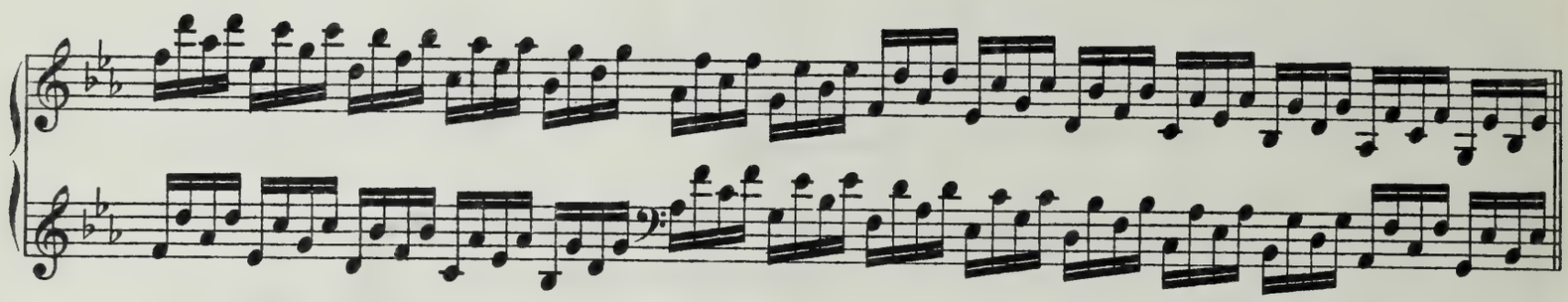

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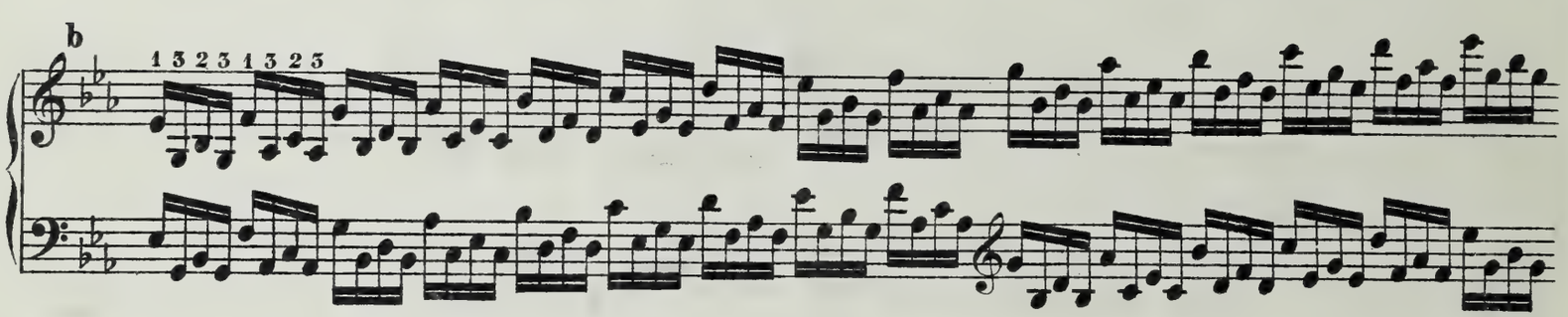

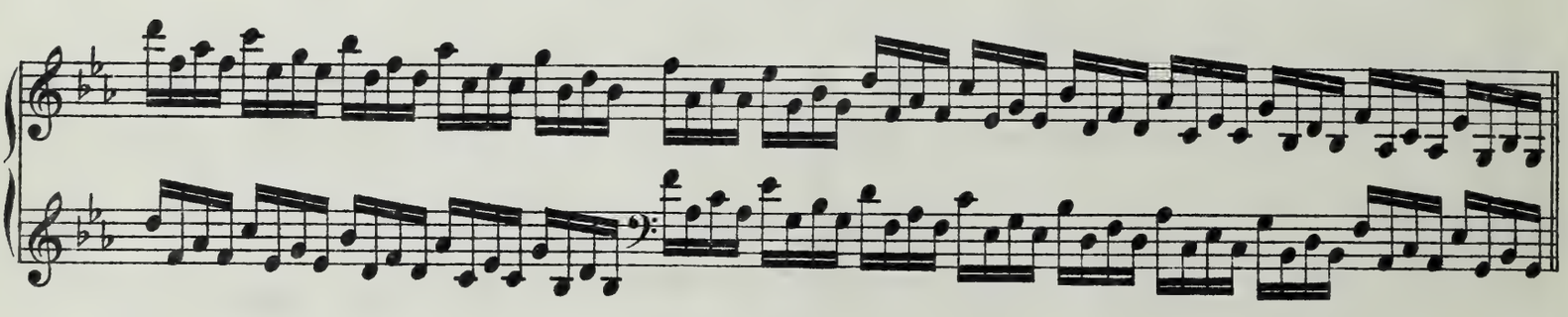

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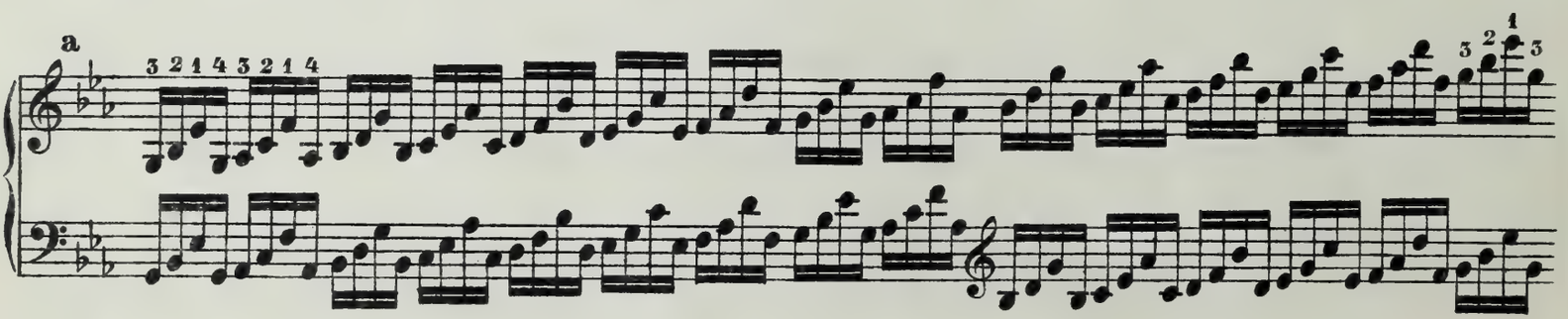

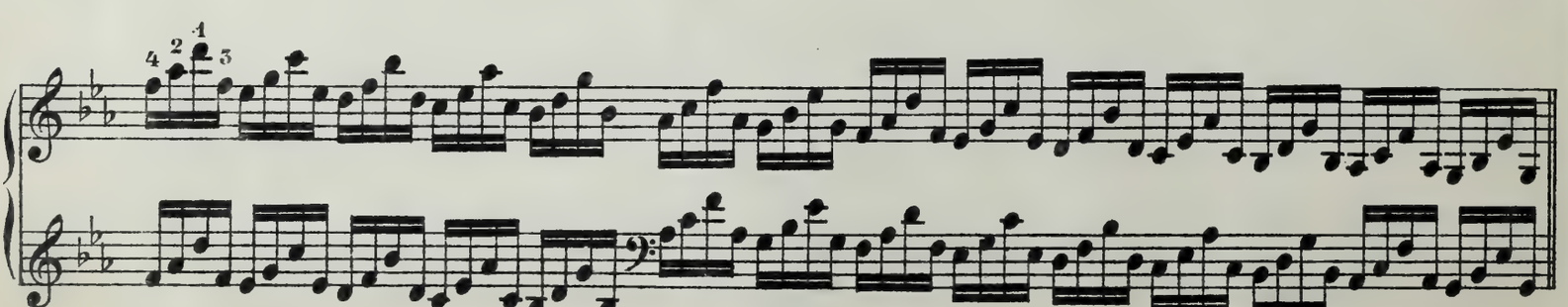

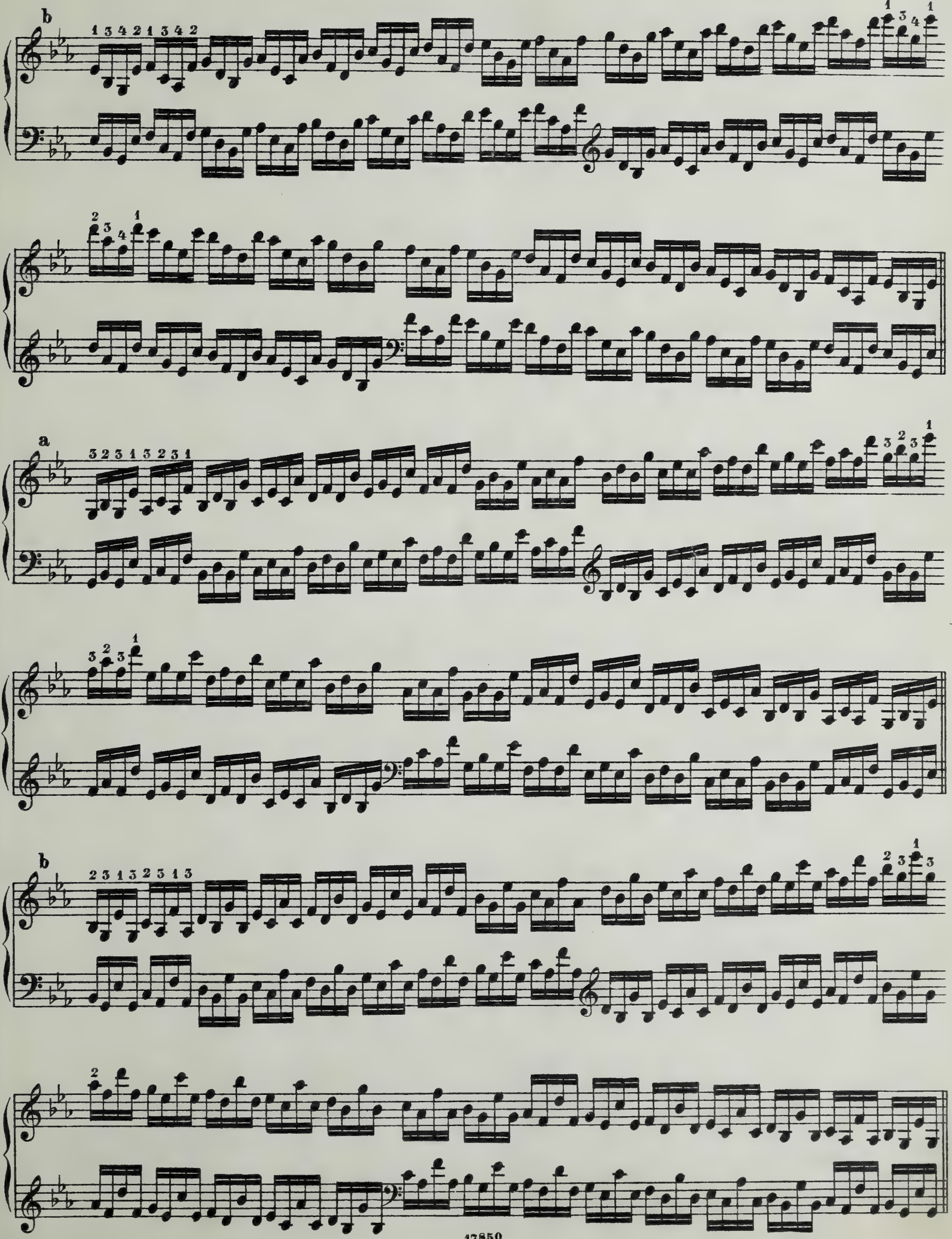
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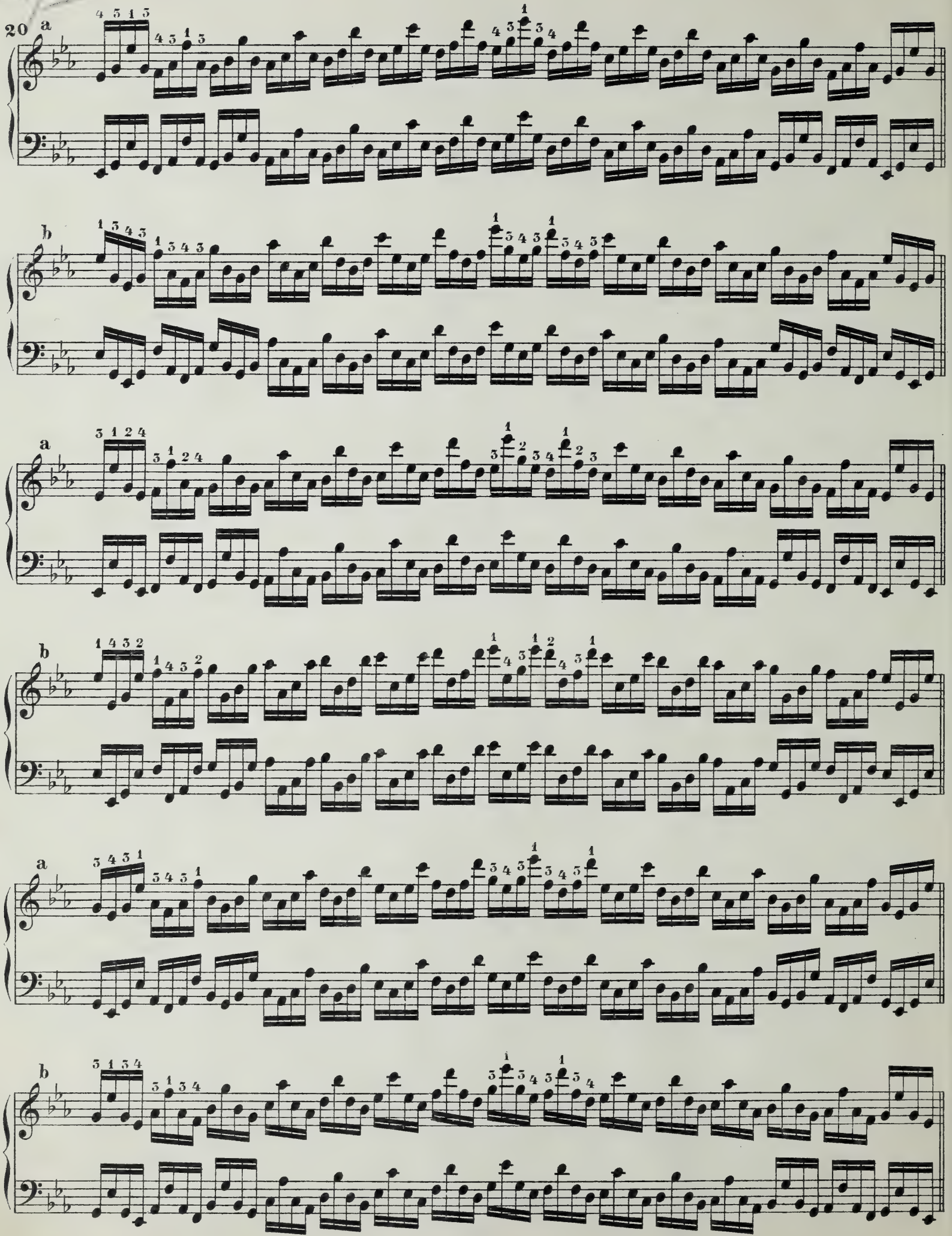
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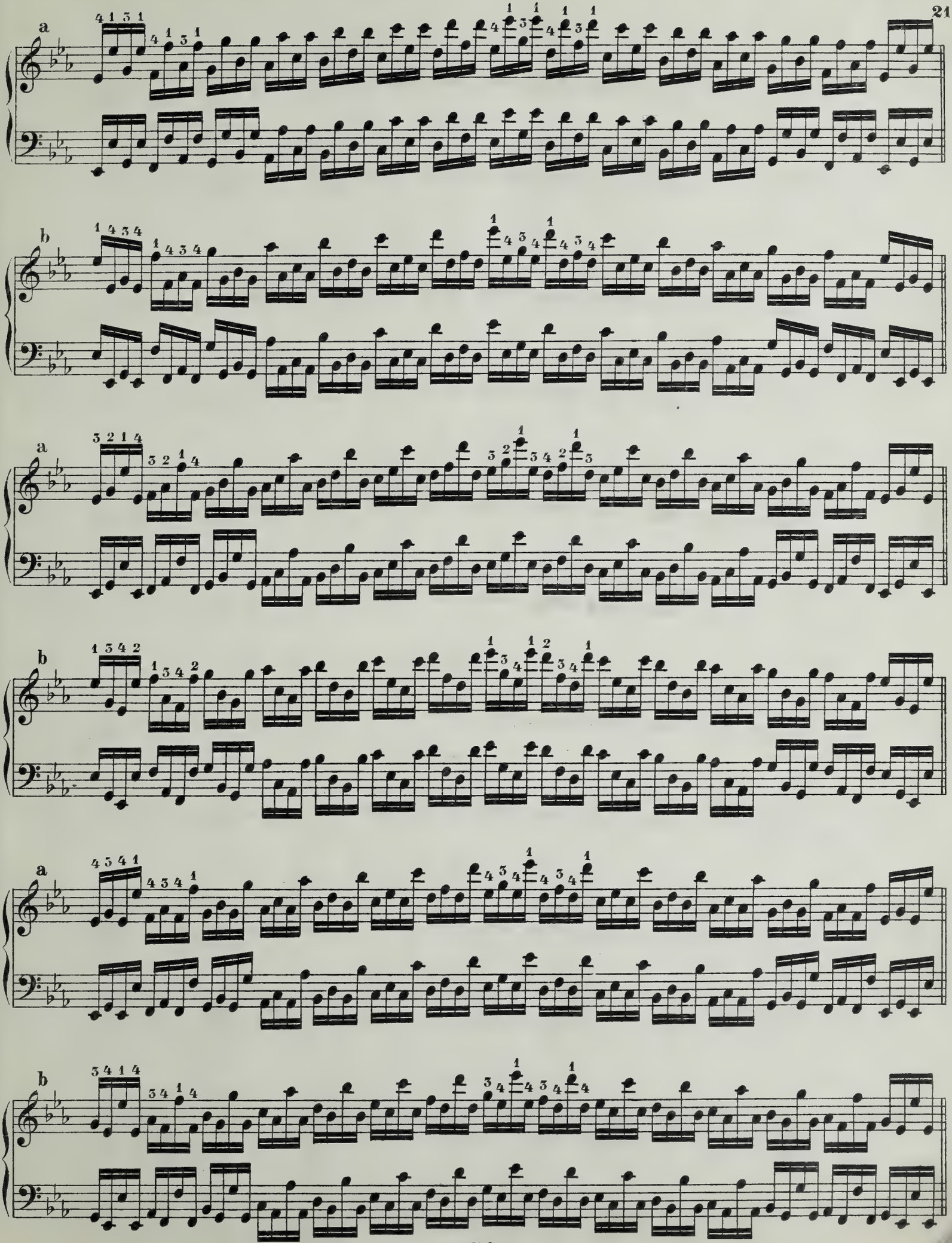
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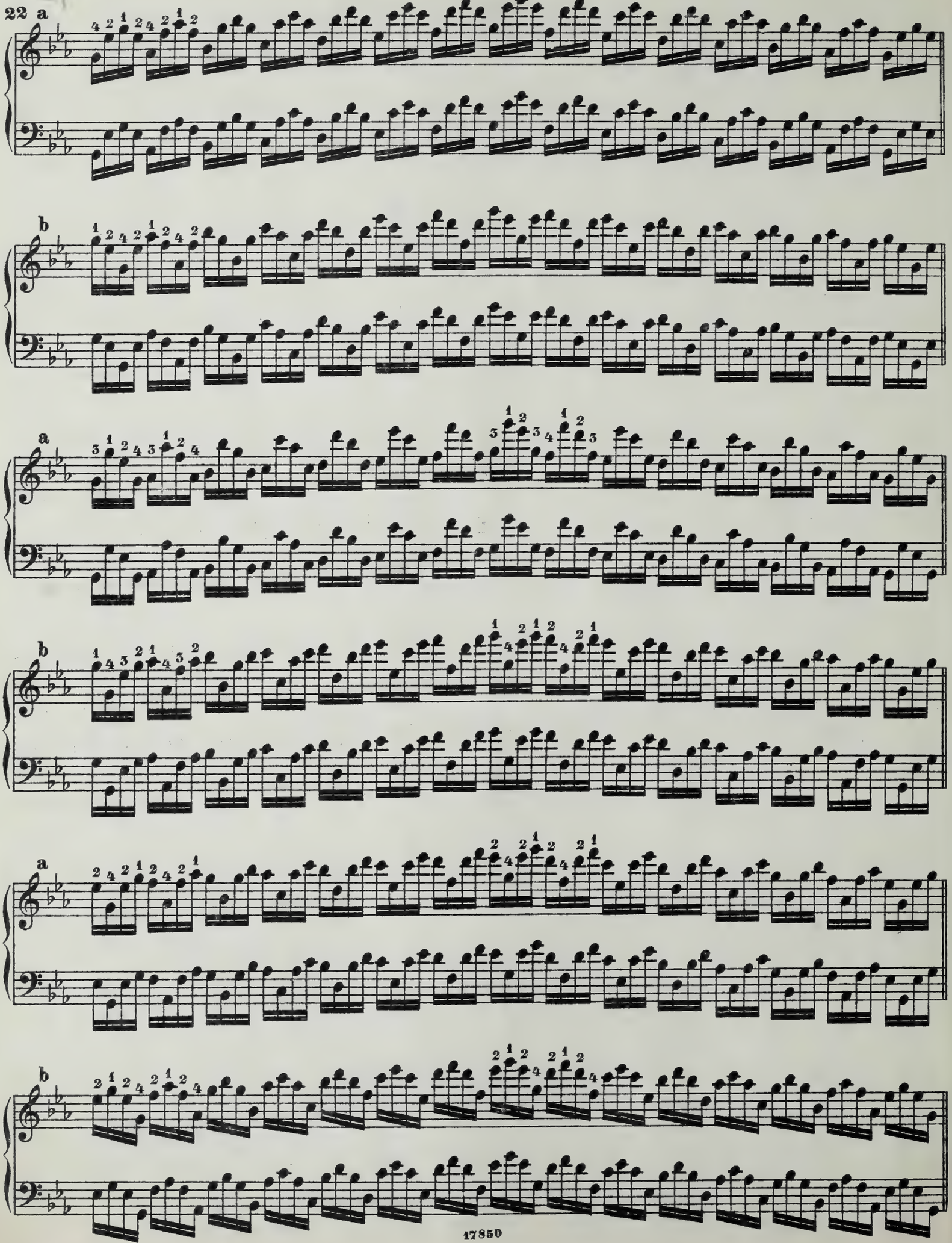
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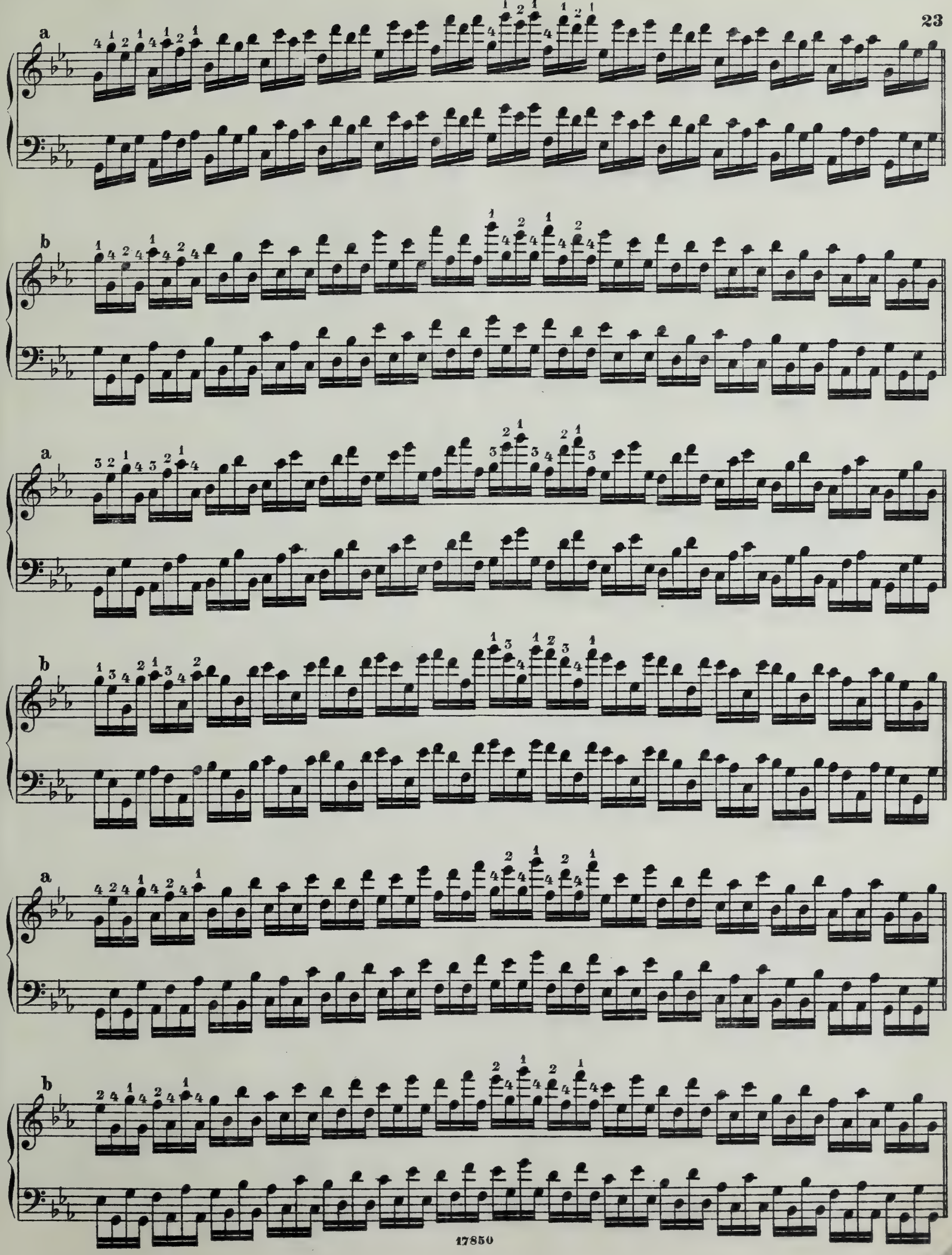
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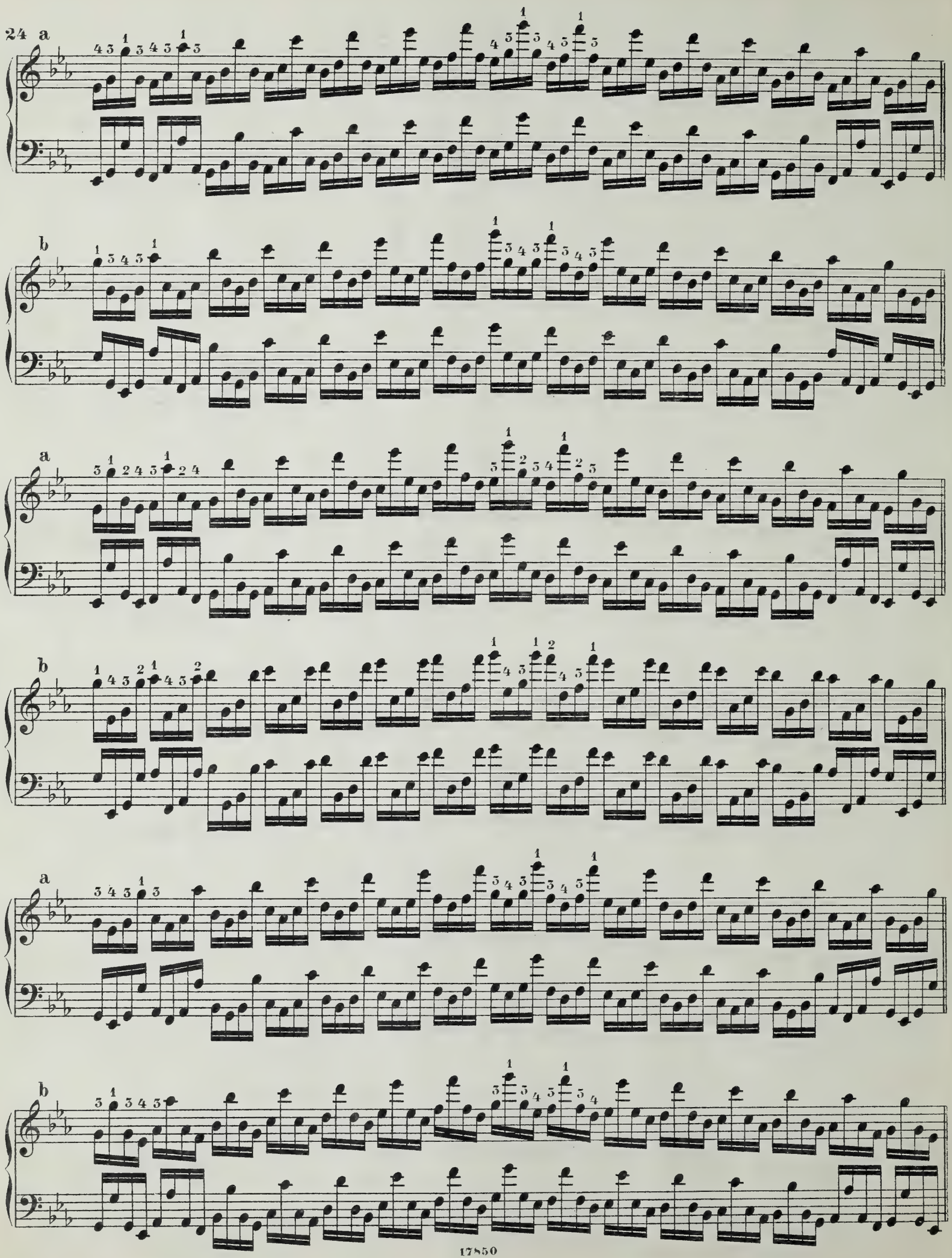
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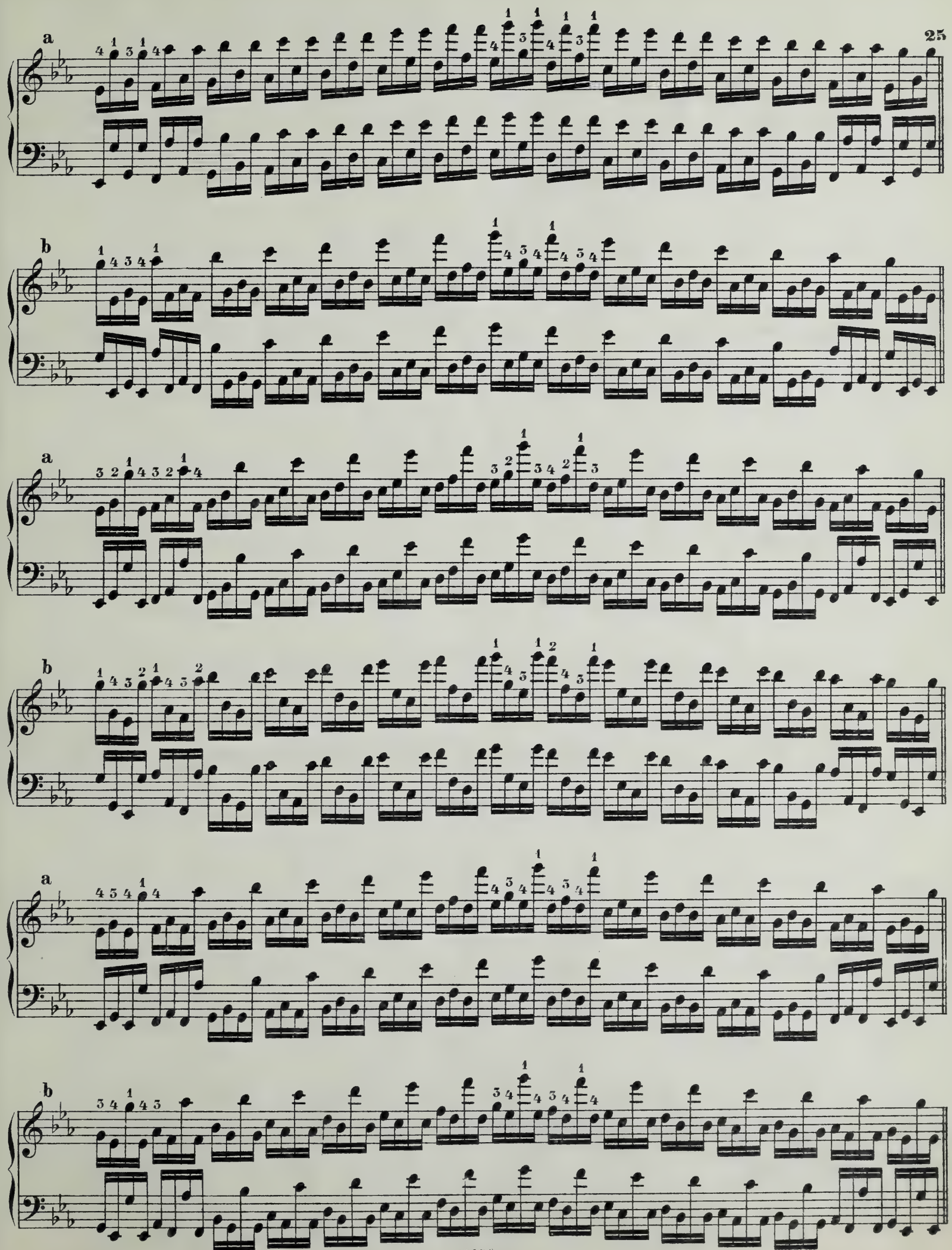
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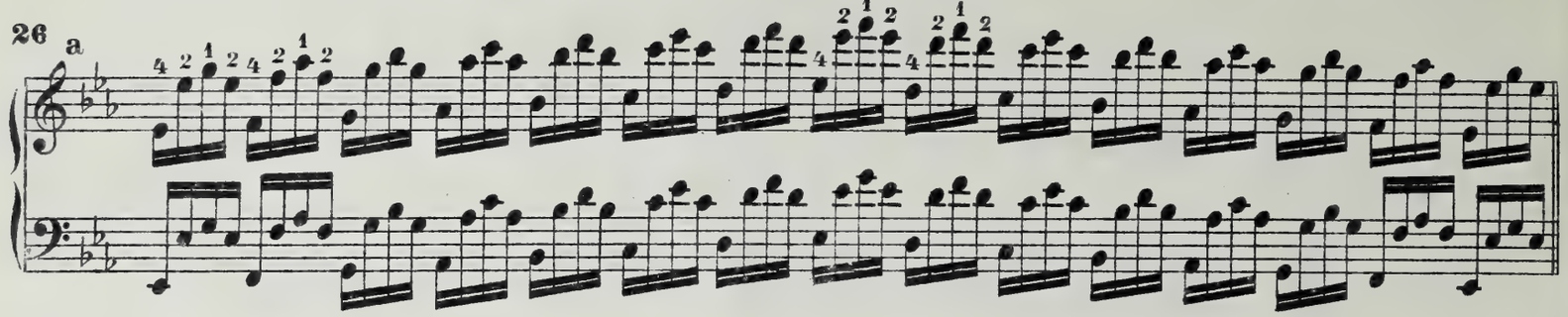

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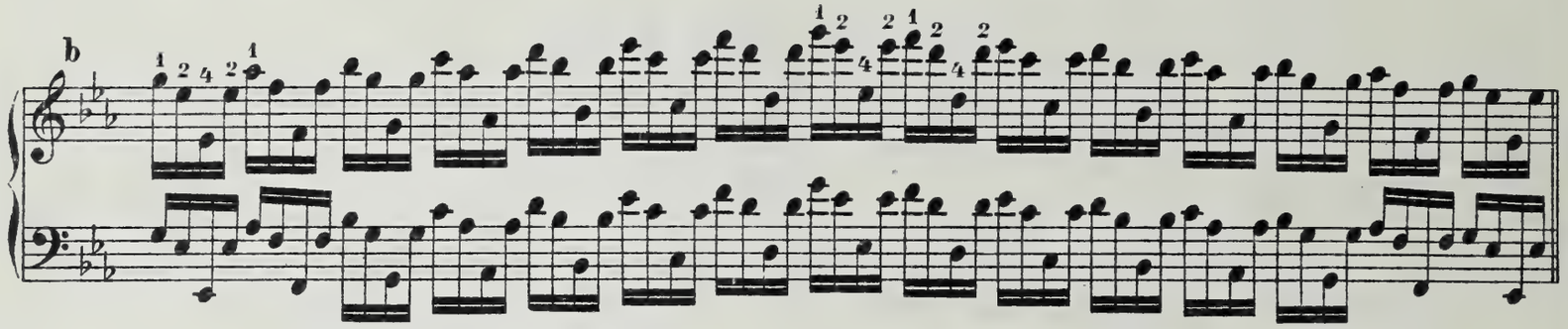

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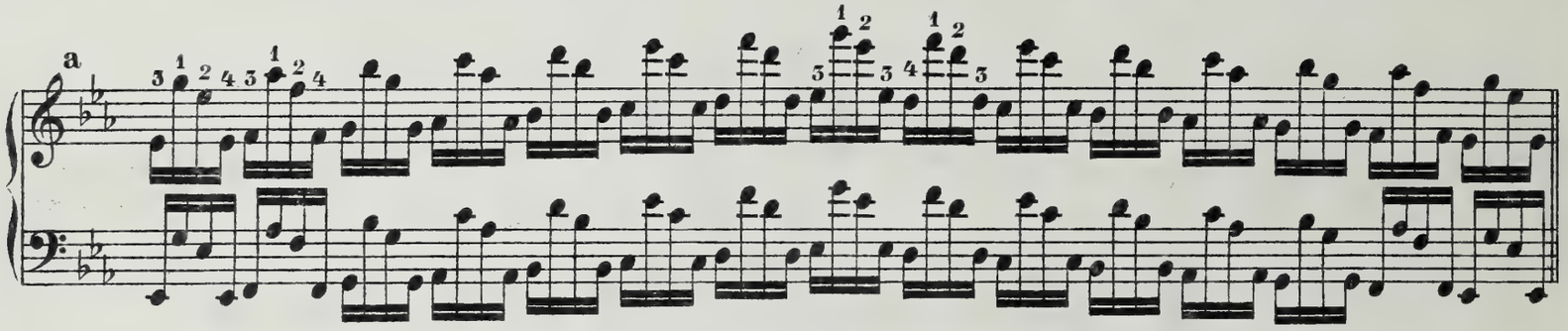

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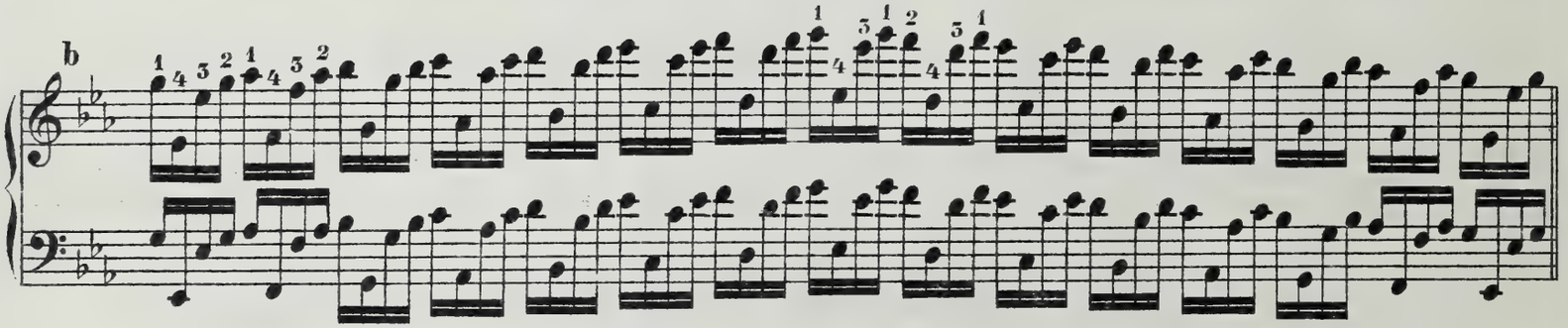

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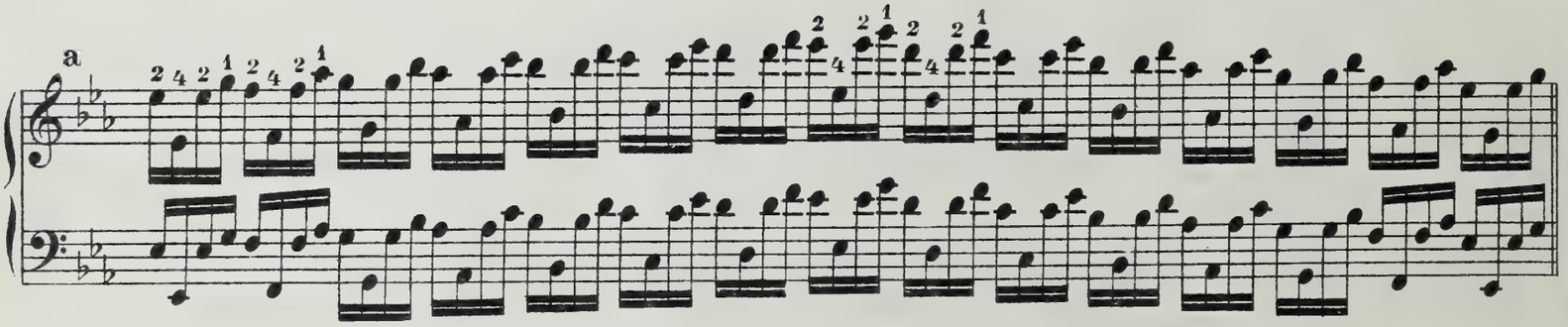

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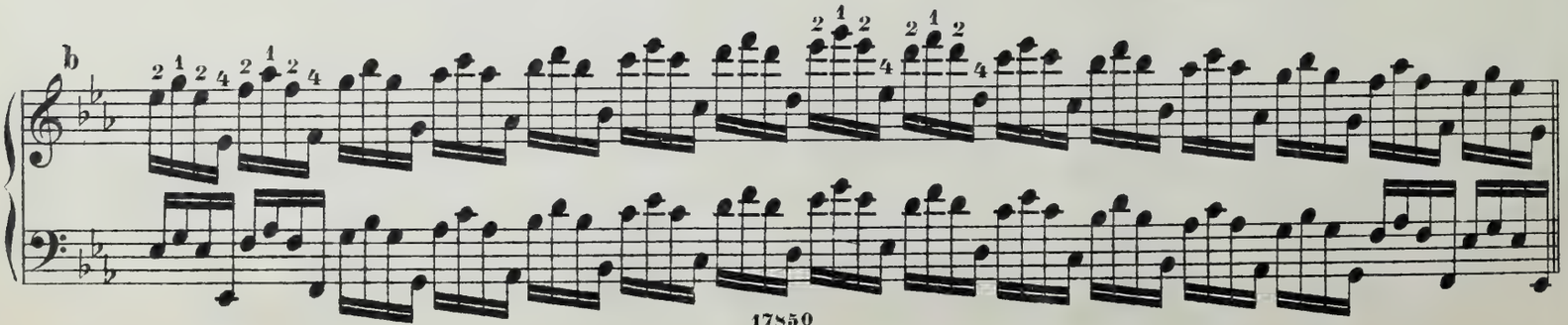

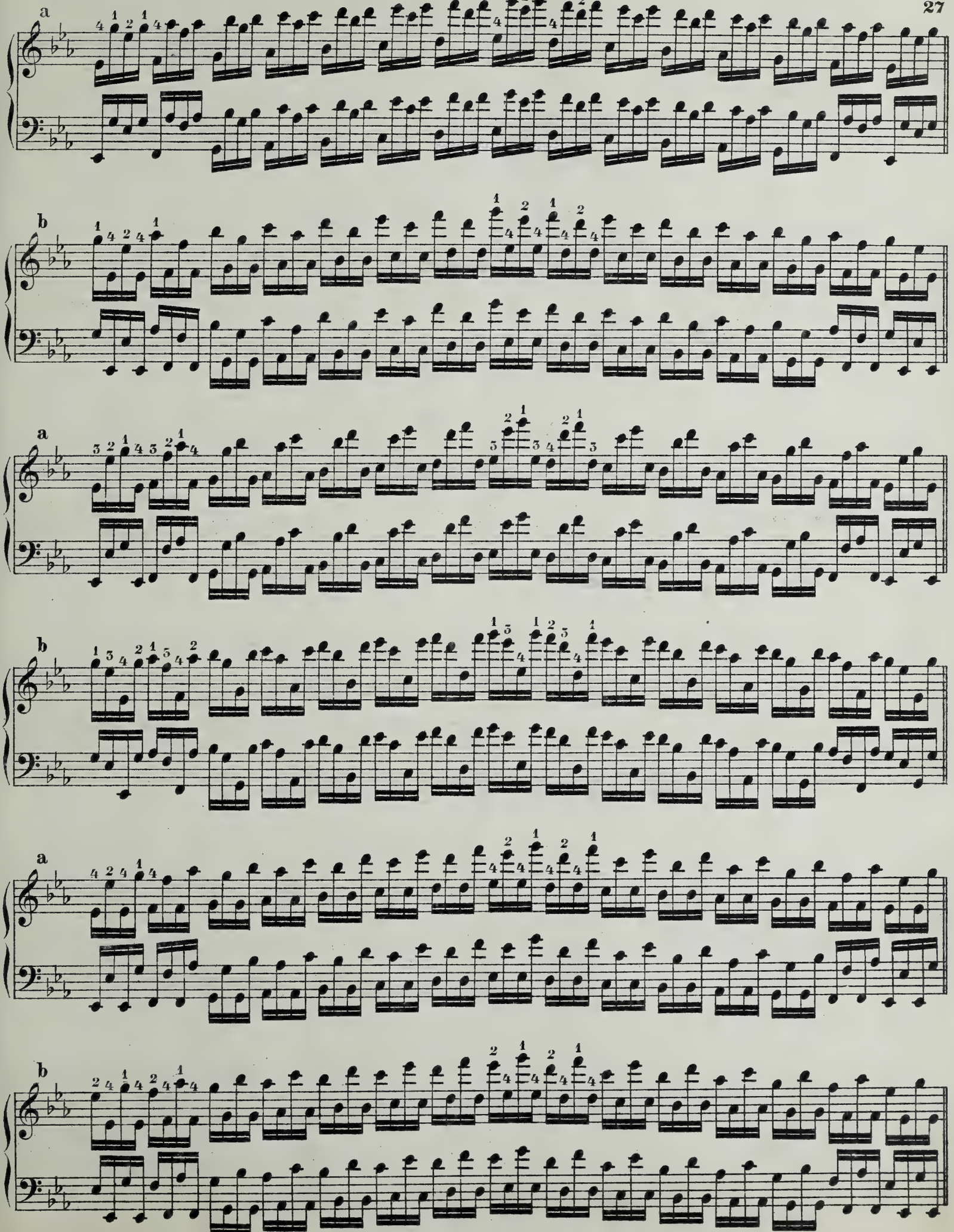
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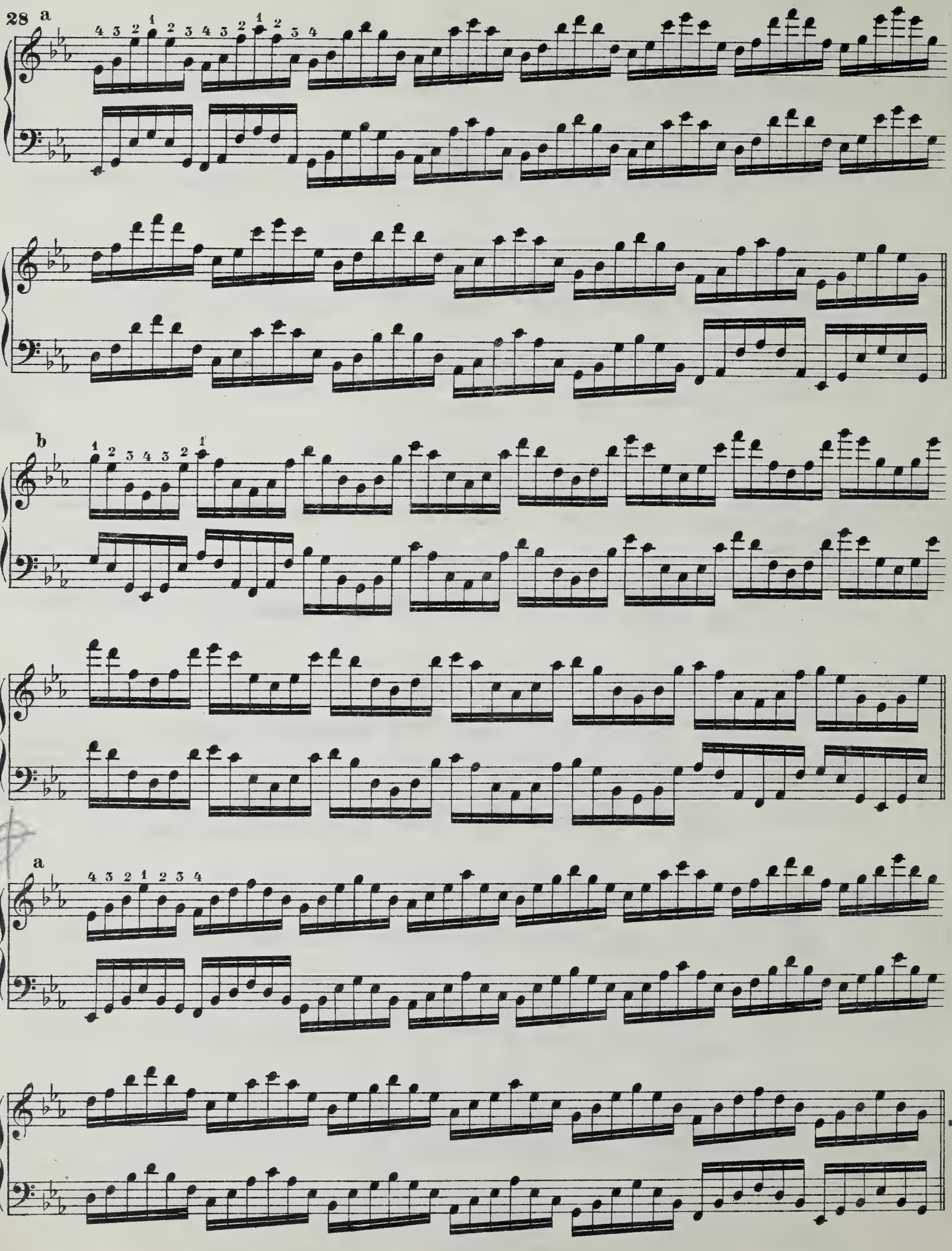
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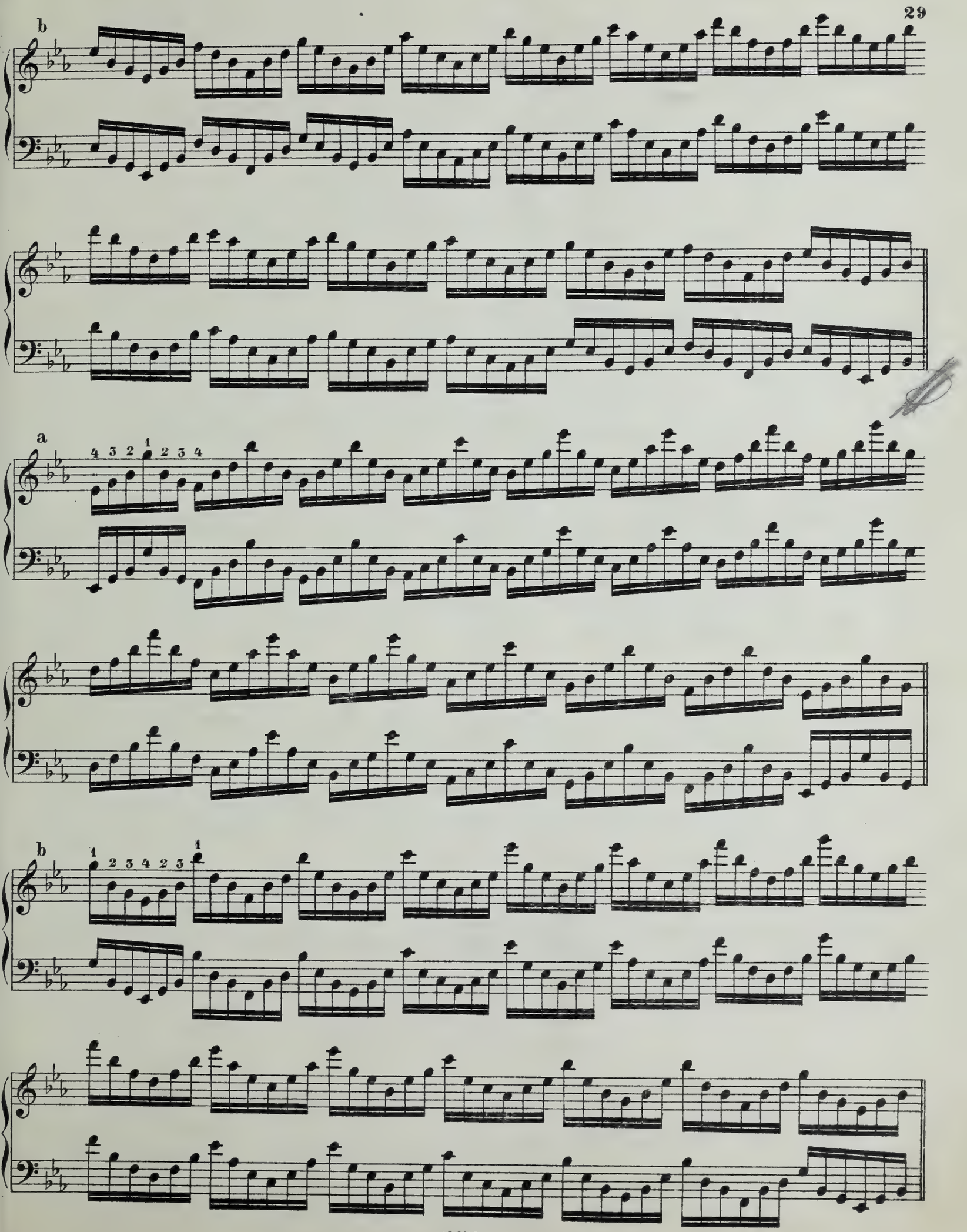
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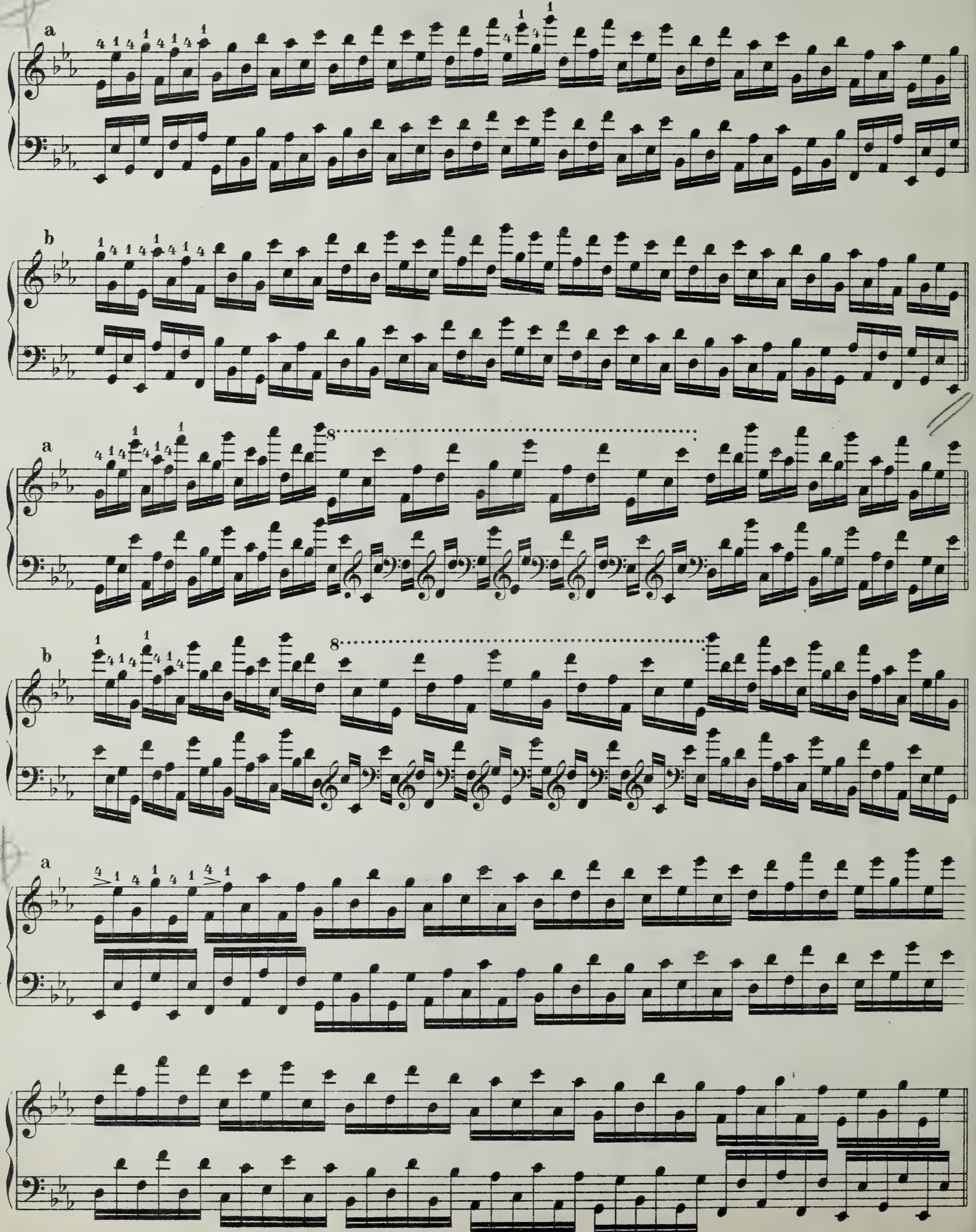
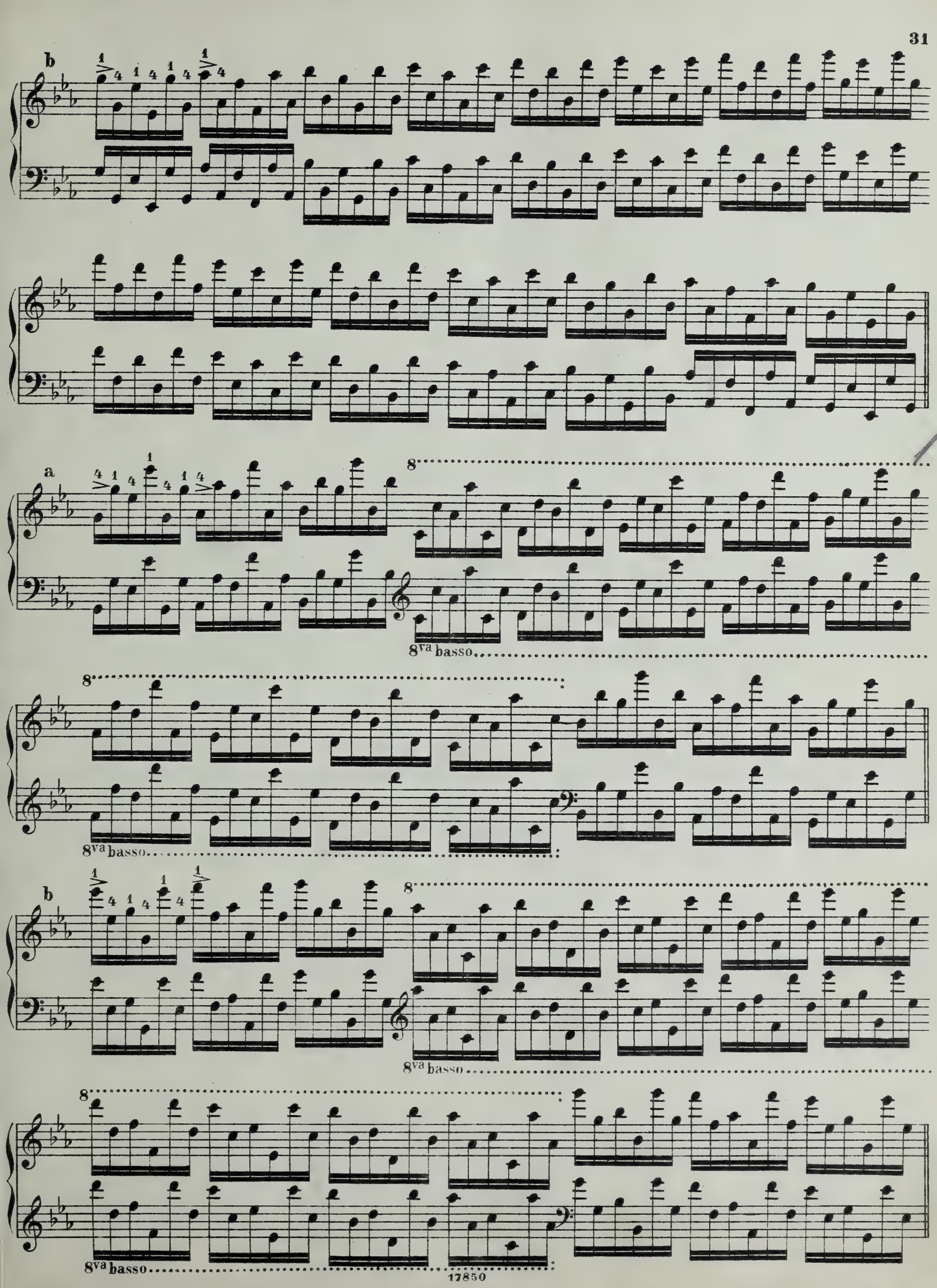
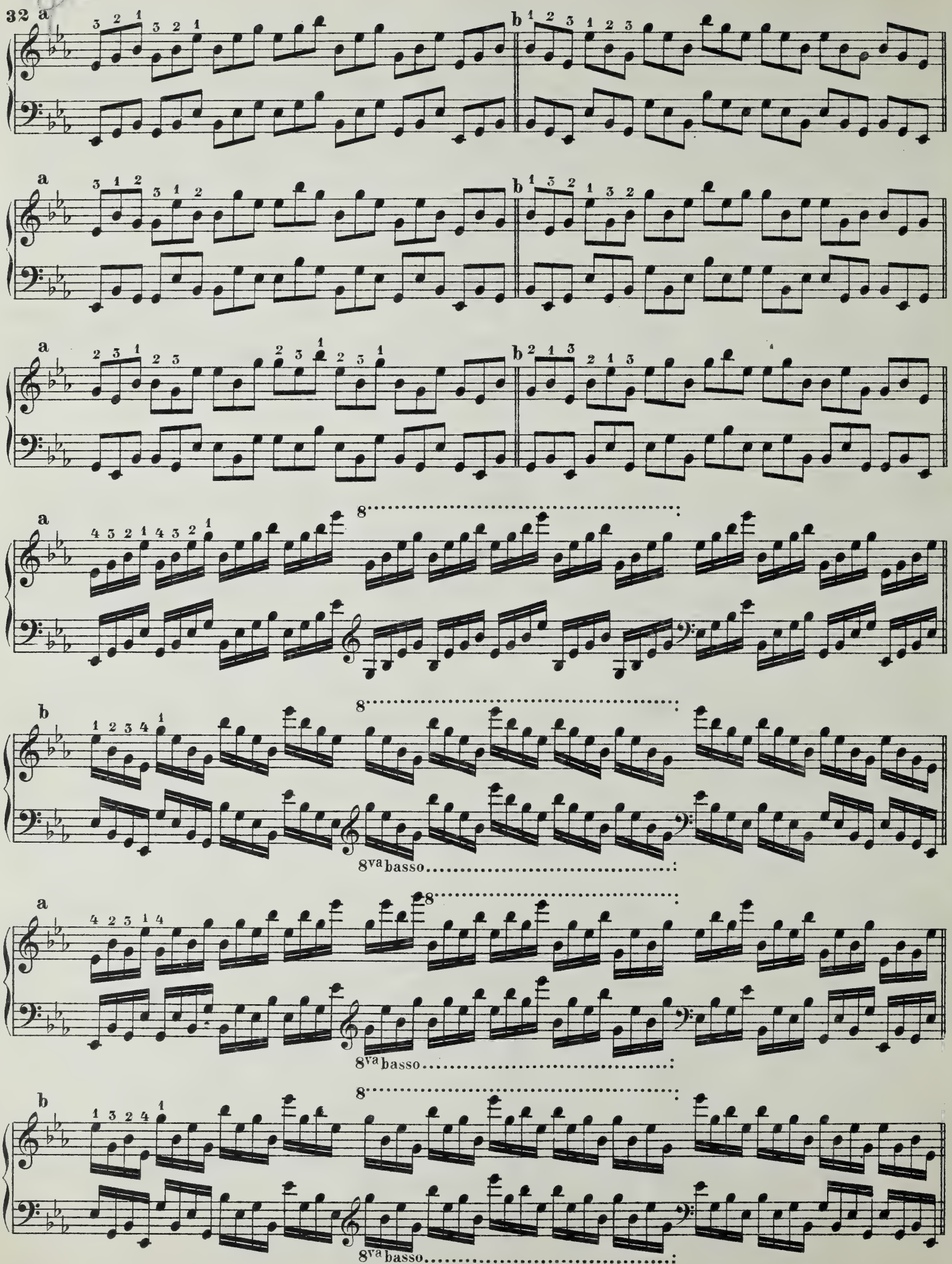
B. Das Springen der verschiedenen Finger in weiten und engen Lagen.

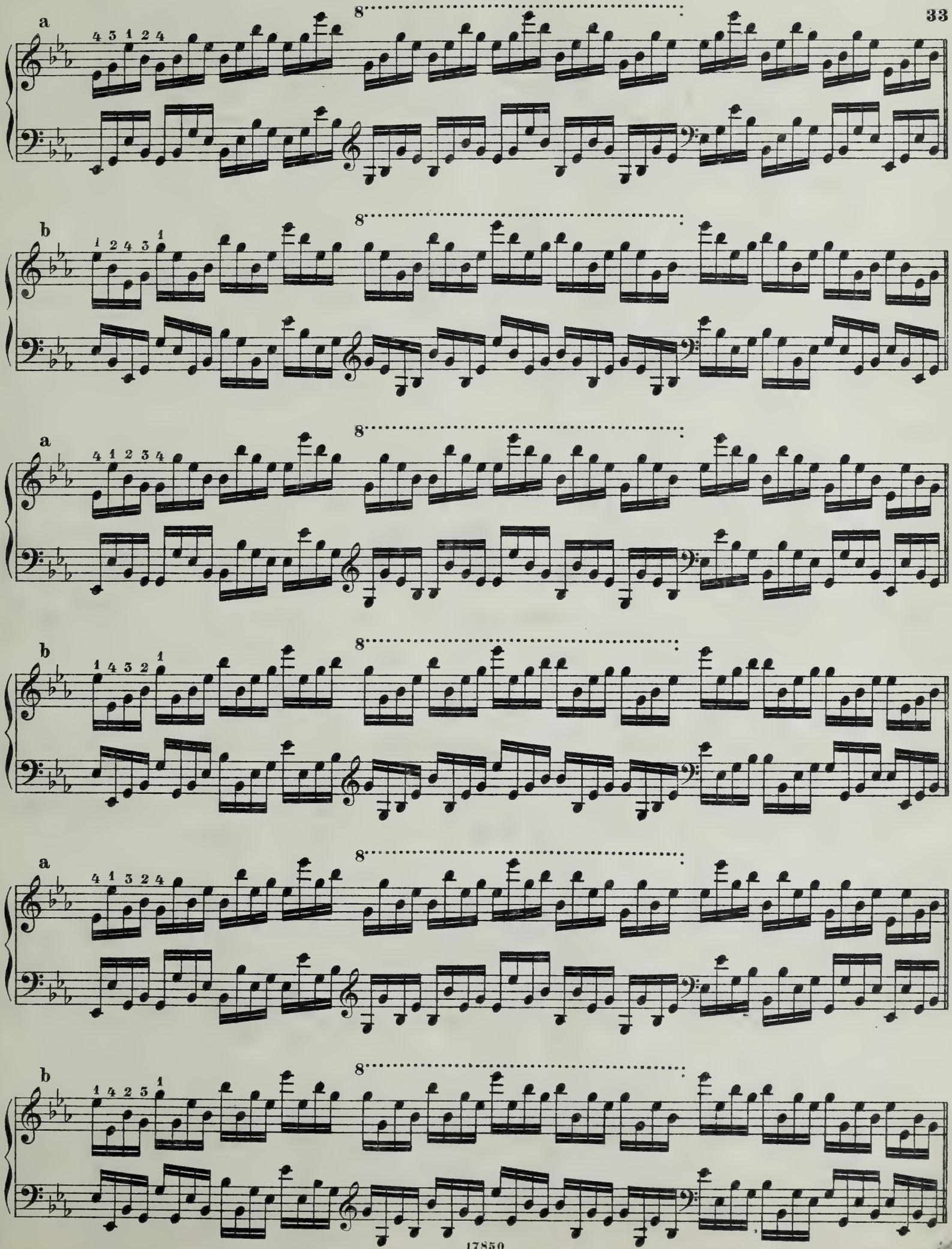
B. Jumping with different fingers in near and far positions.

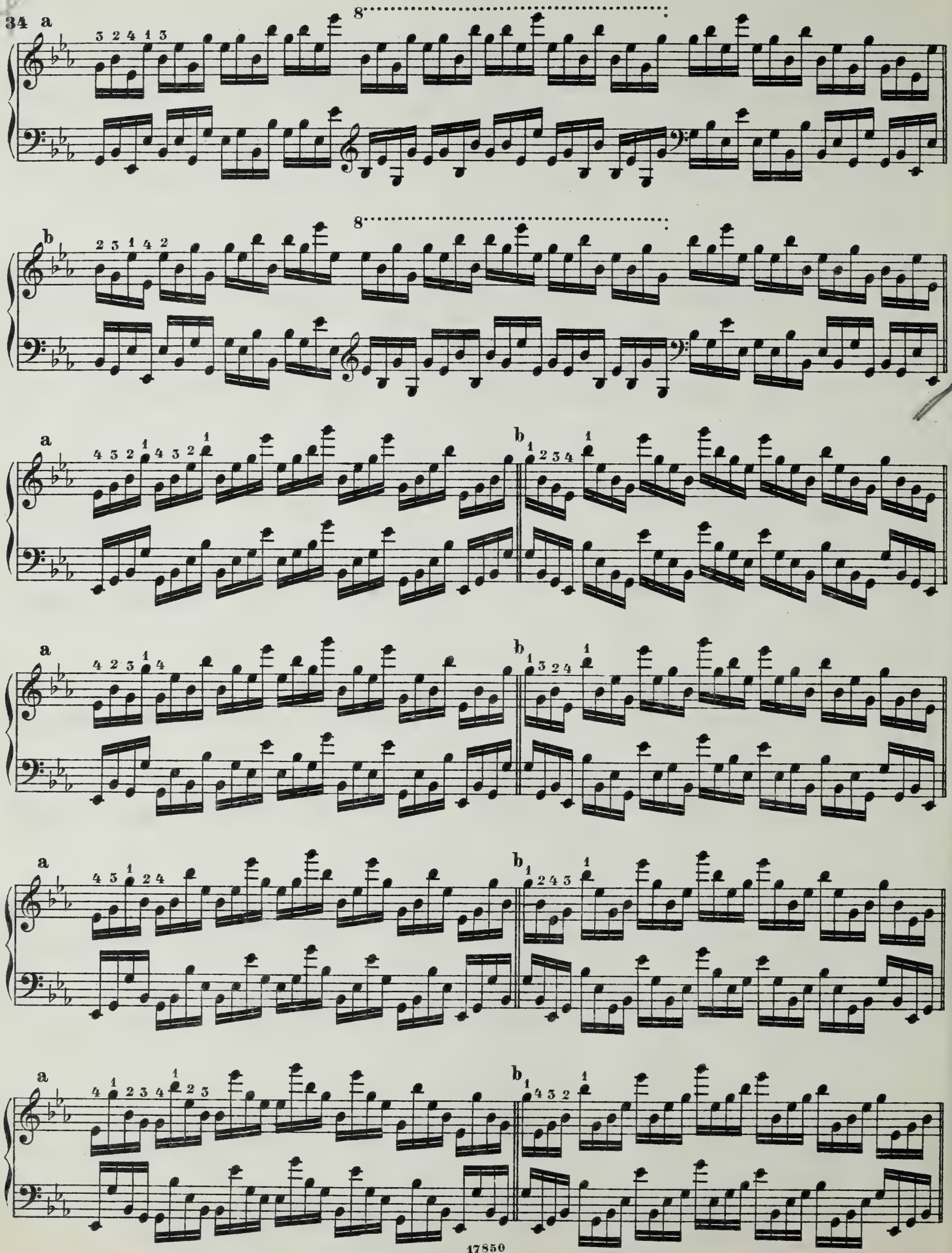
B. Le saut des différents doigts en position large et étroite.

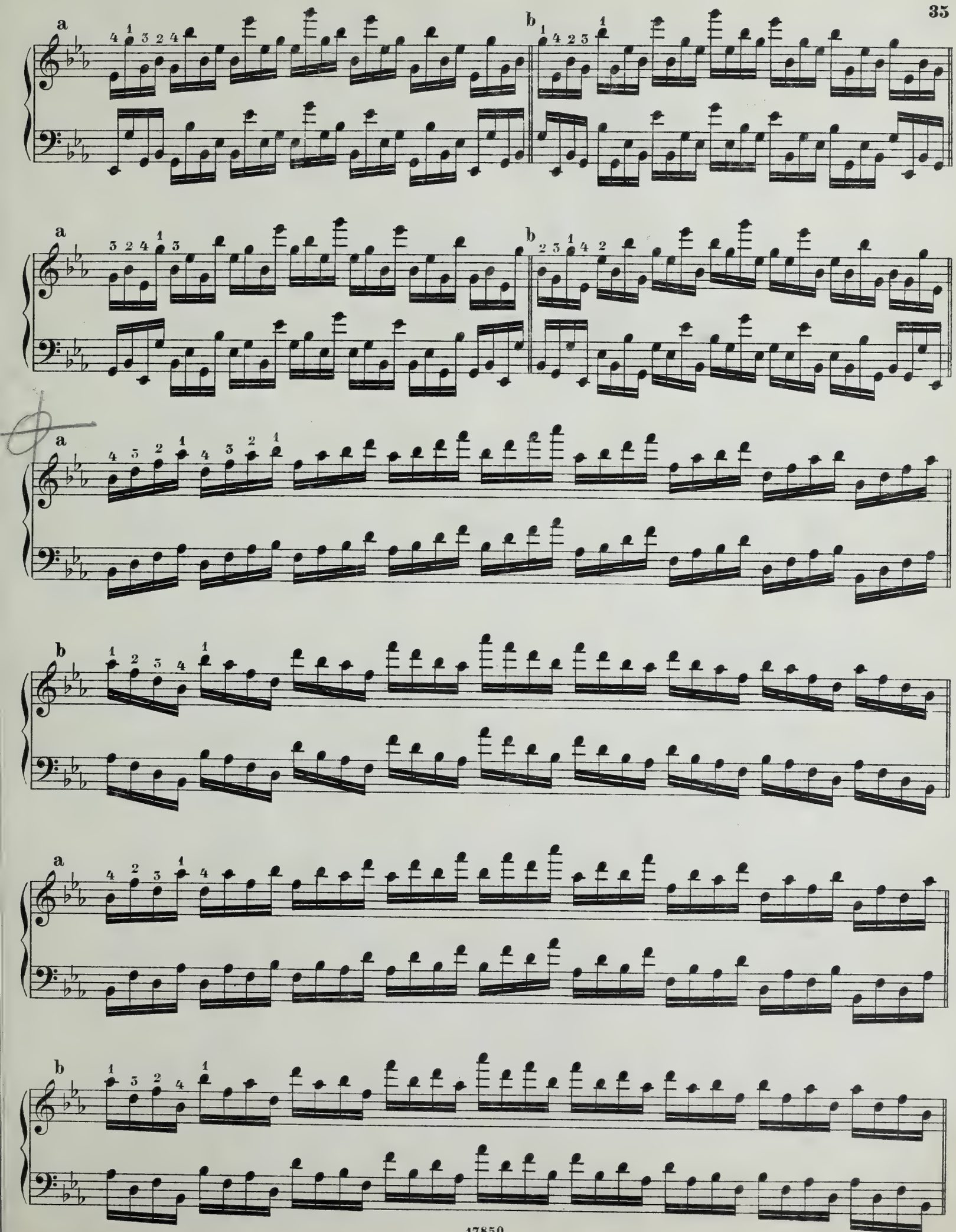


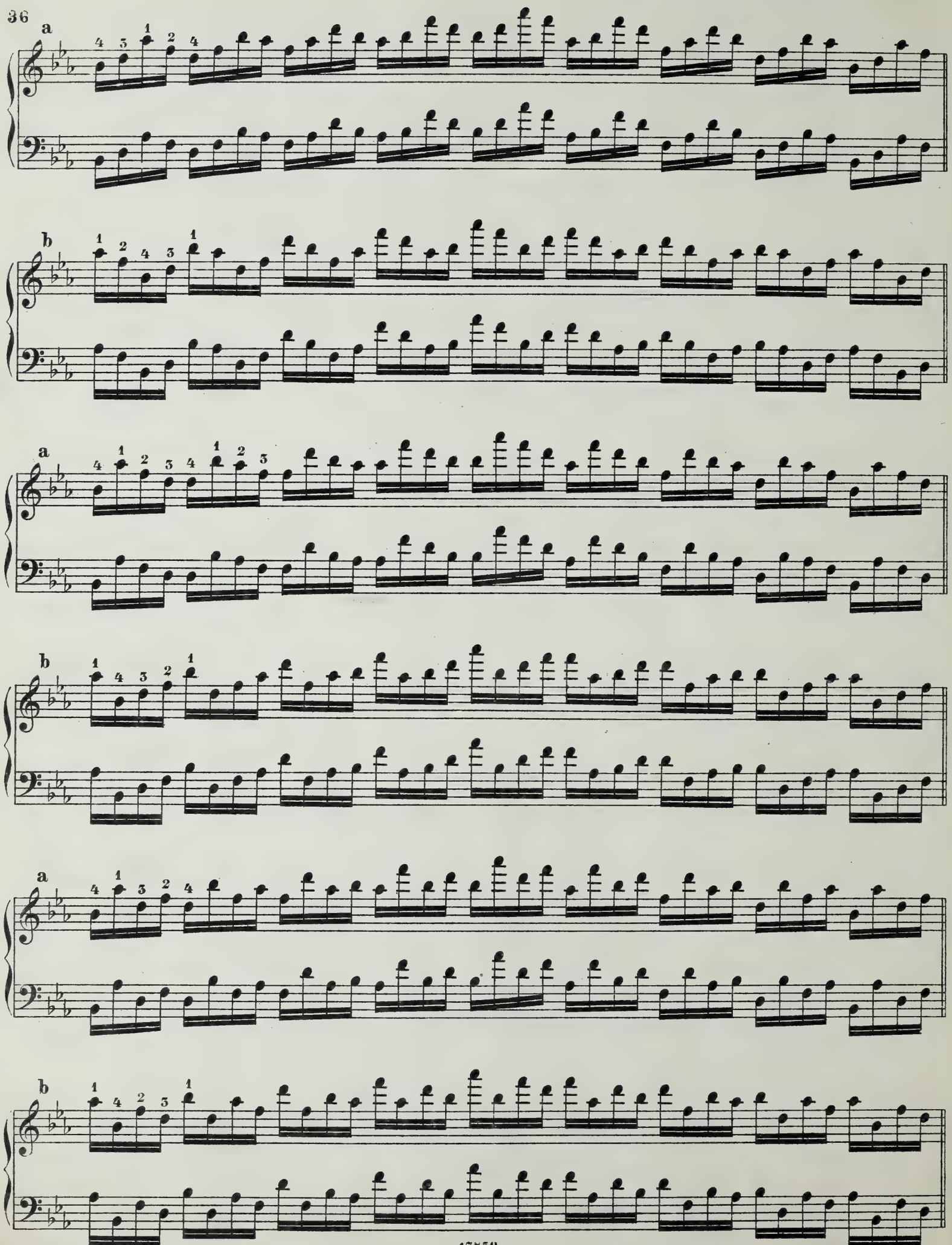

b
a
8va basso
8va basso
b
8va basso
8va basso

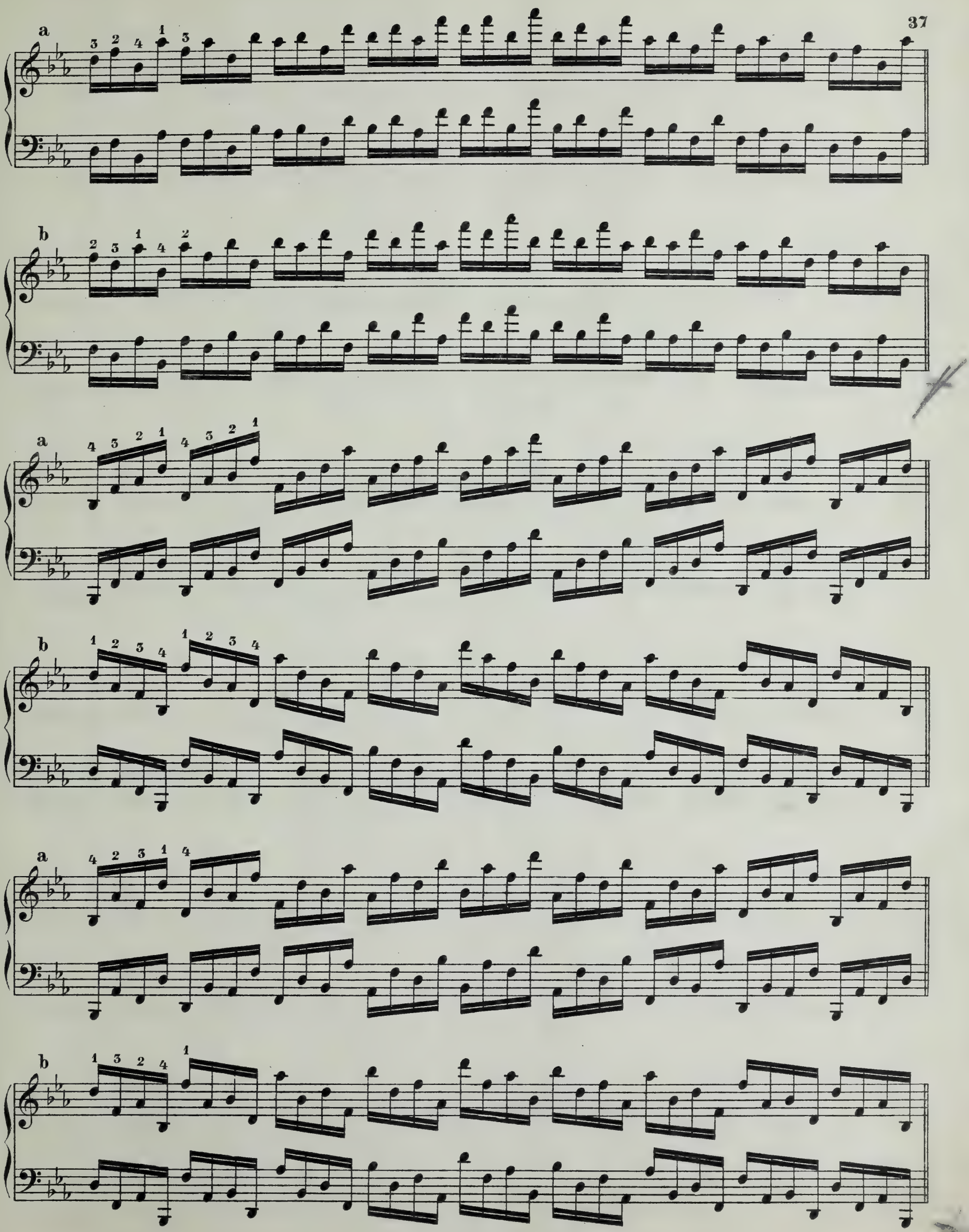

32
a
b
8
8va basso

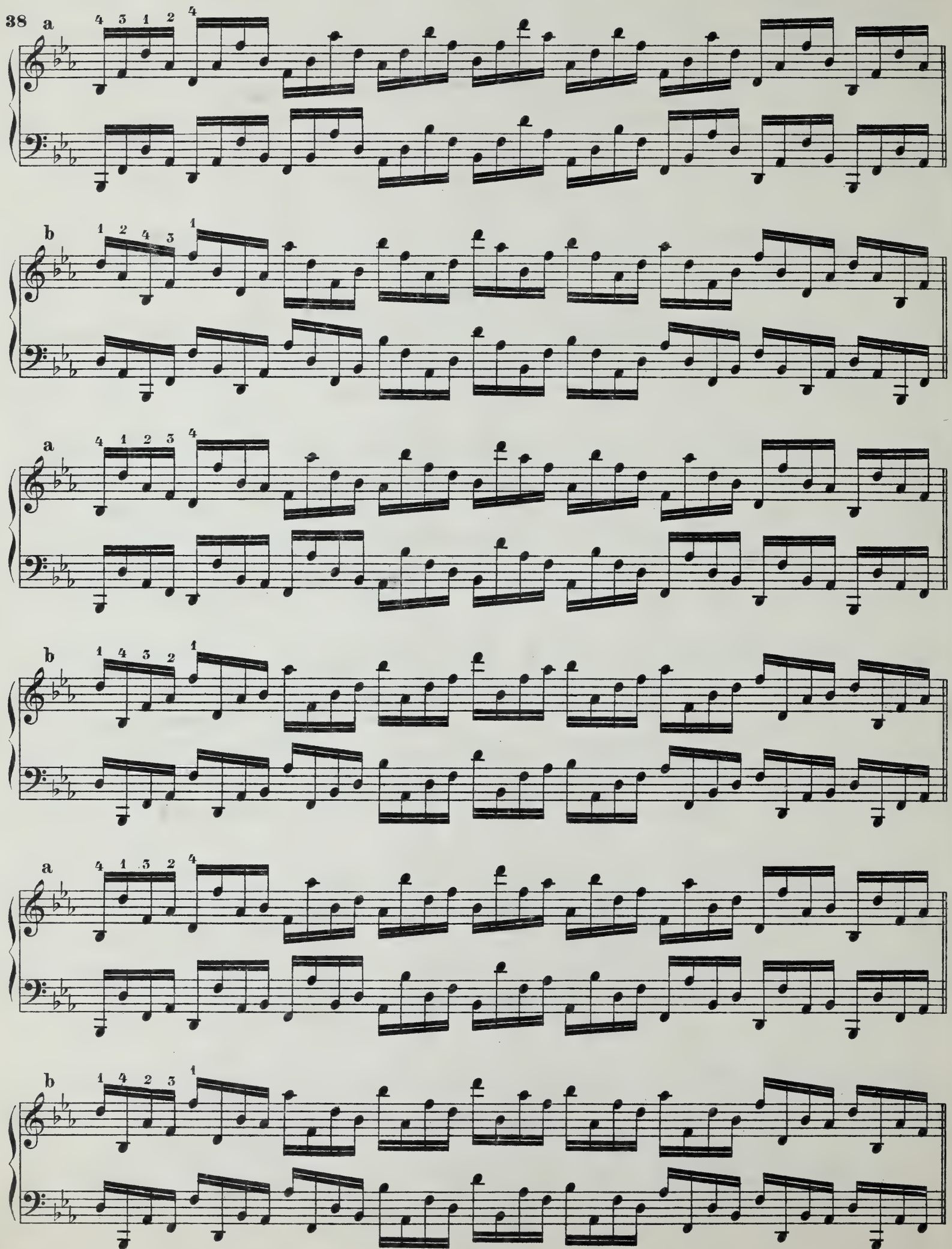

a
4 3 1 2 4
8
b
1 2 4 3 1
8
a
4 1 2 3 4
8
b
1 4 3 2 1
8
a
4 1 3 2 4
8
b
1 4 2 3 1
8

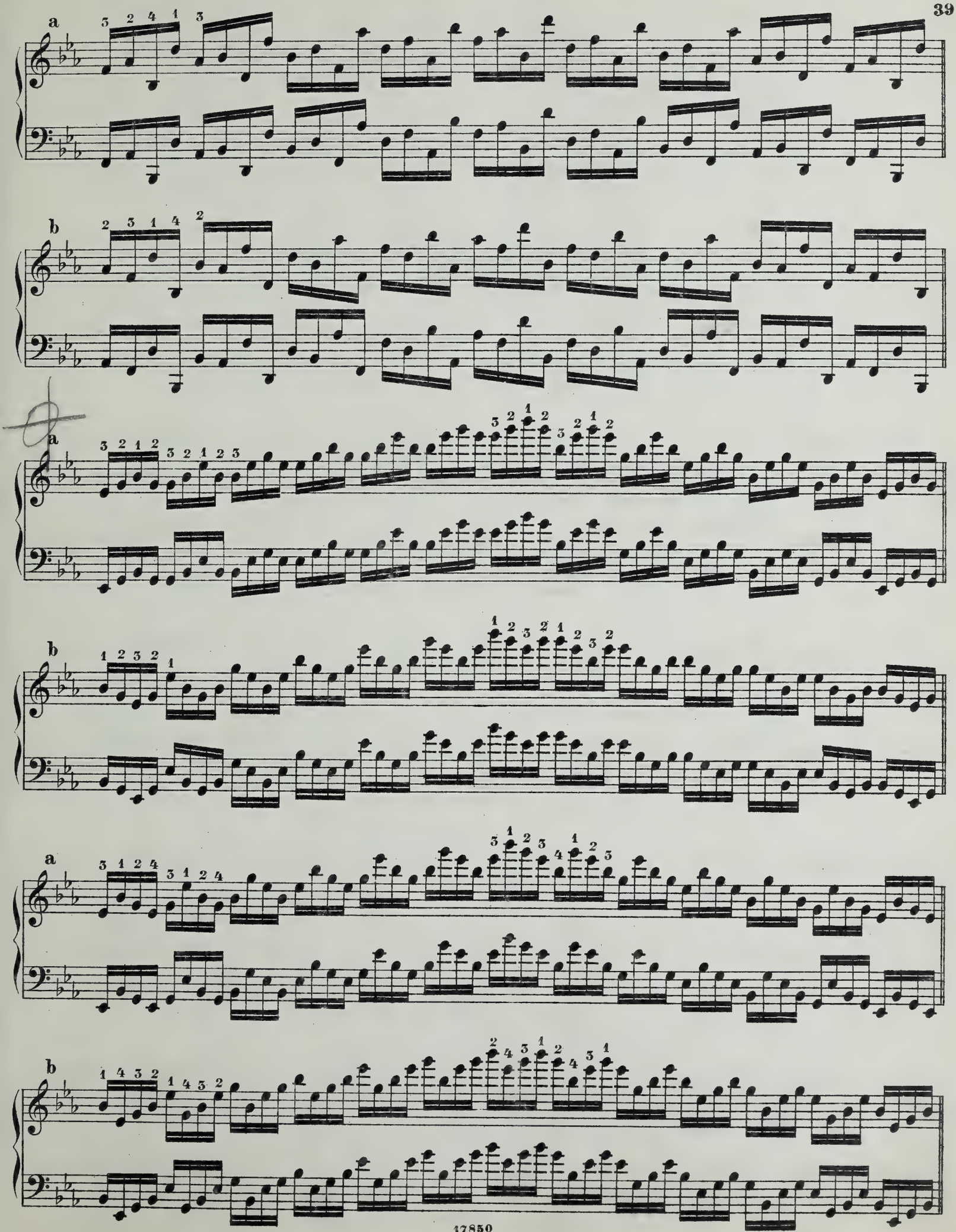

a
3 2 4 1 3
8
b
2 3 1 4 2
8
a
4 3 2 1 4 3 2 1
b1
1 2 3 4 1
a
4 2 3 1 4
b1
3 2 4 1
a
4 3 1 2 4
b1
2 4 3 1
a
4 1 2 3 4 1 2 3
b1
4 3 2 1

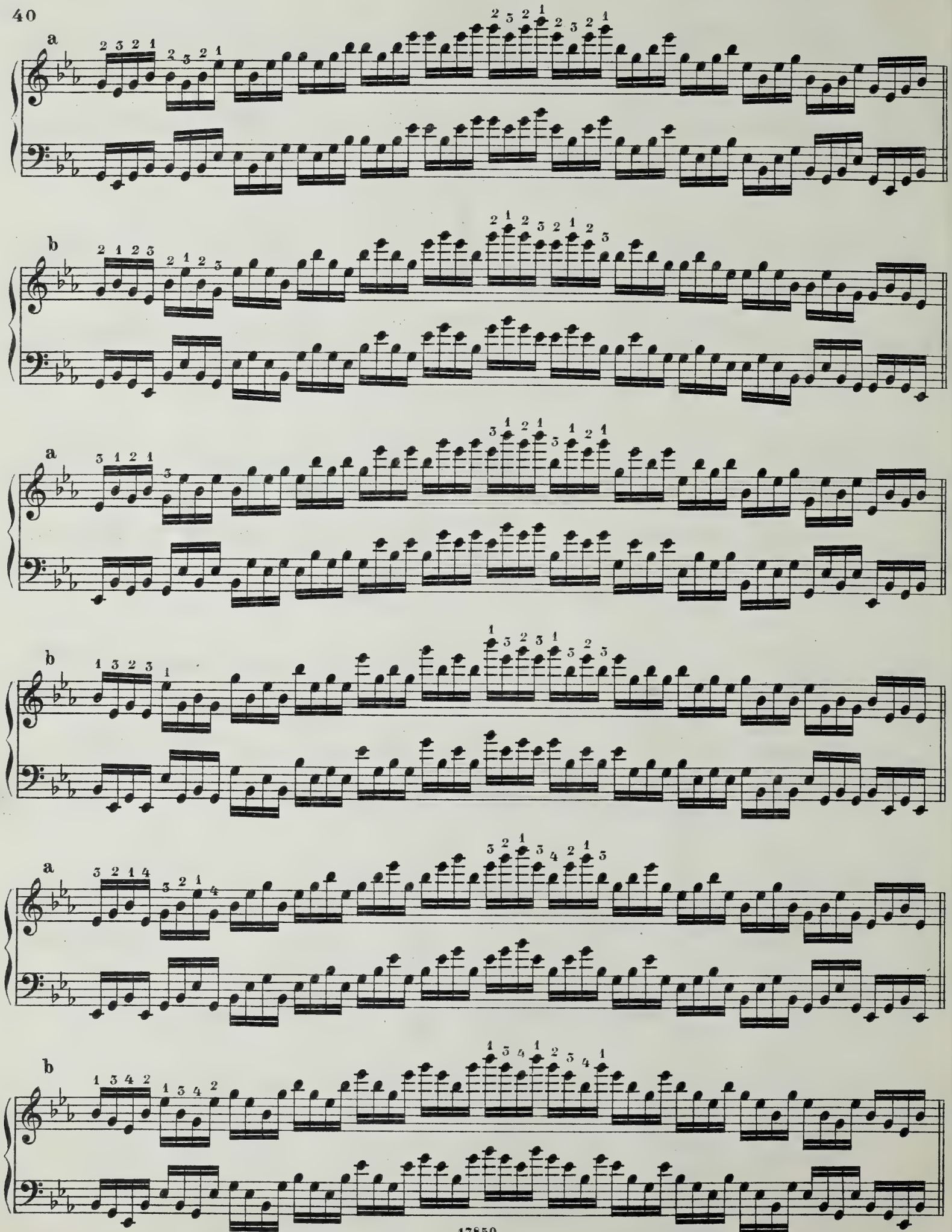

a
b
a
b
a
b
a
b

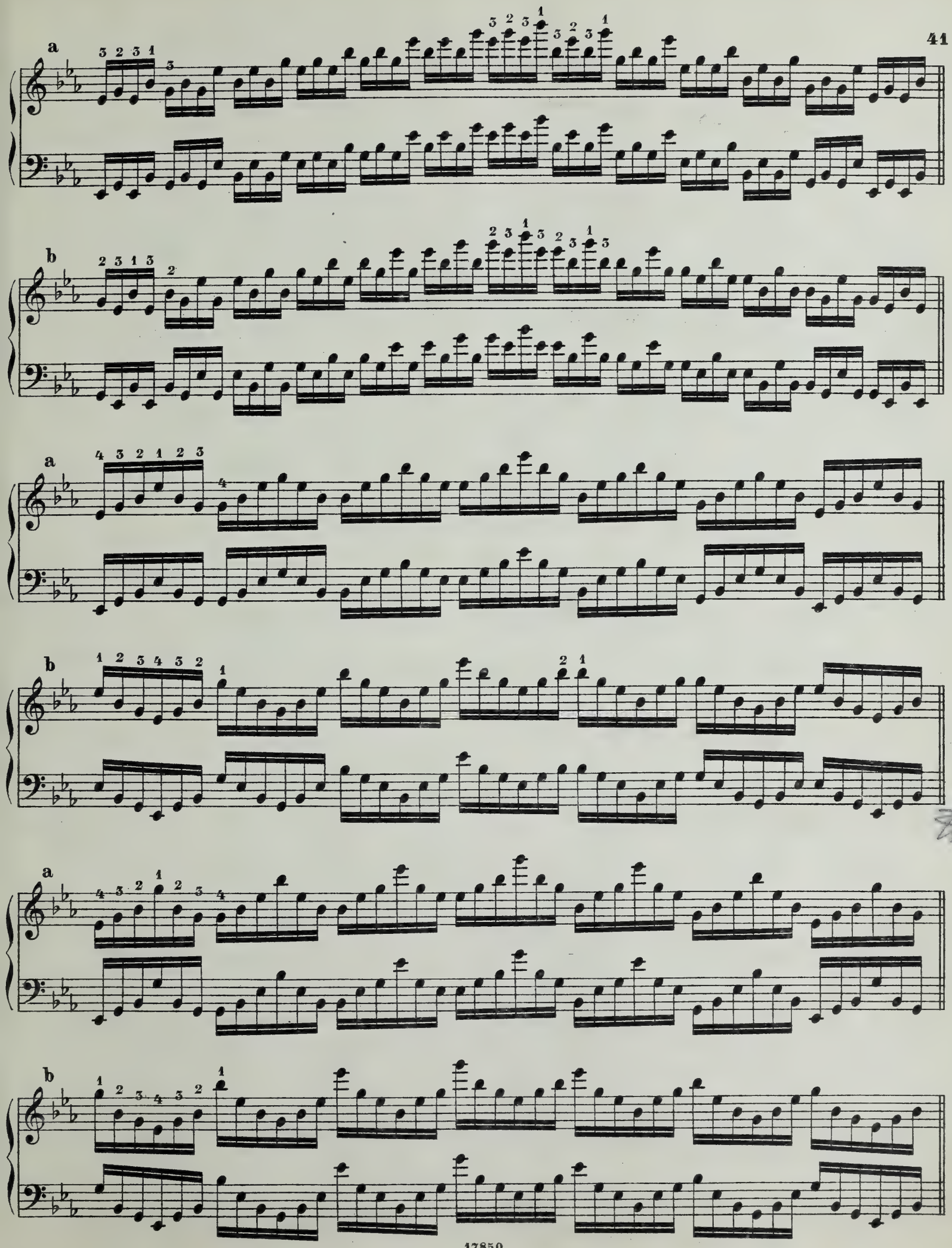

a
b
a
b
a
b


a
3 2 4 1 3
b
2 3 1 4 2
a
4 3 2 1 4 3 2 1
b
1 2 3 4 1 2 3 4
a
4 2 3 1 4
b
1 3 2 4 1

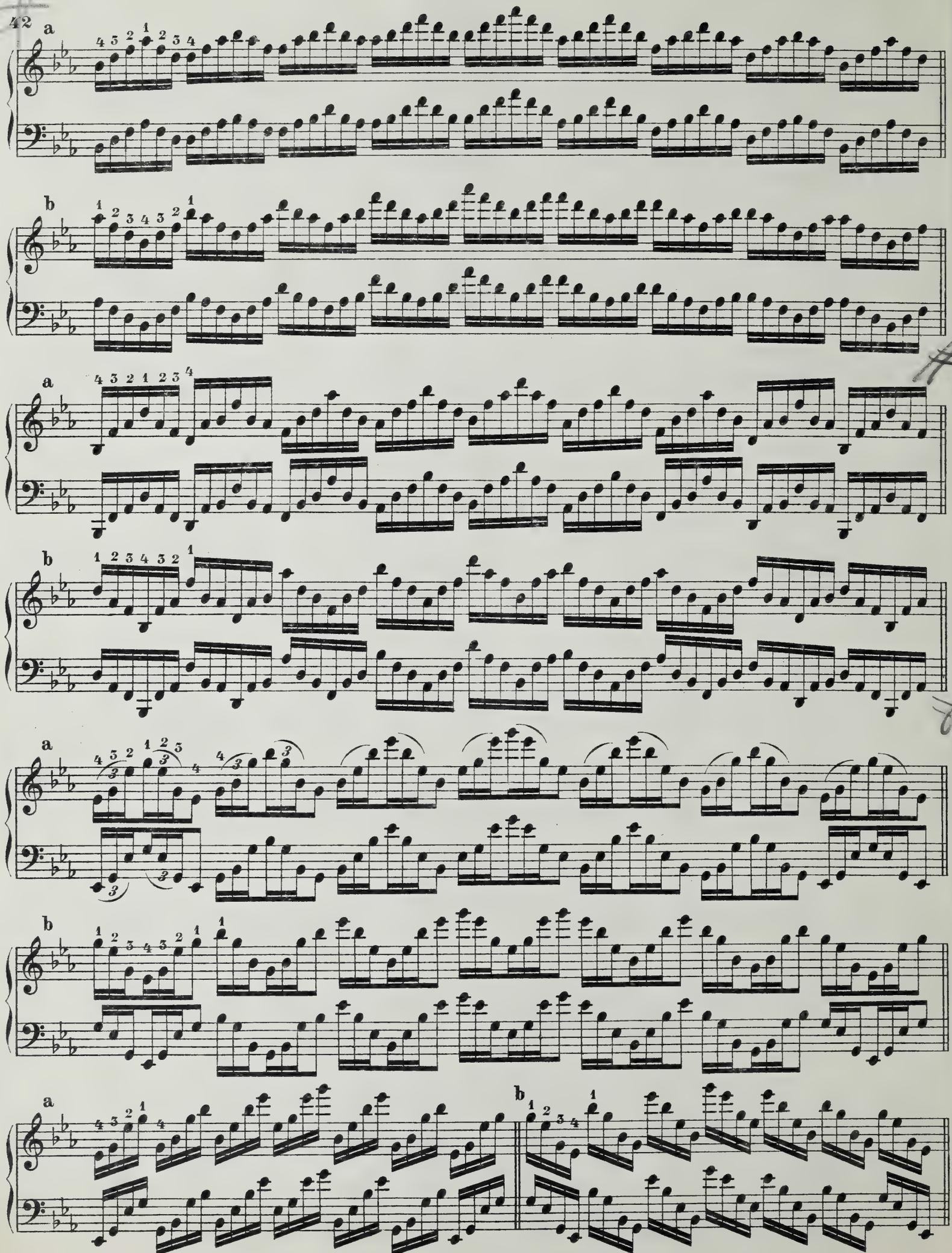

38
a
4 3 1 2 4
b
1 2 4 3 1
a
4 1 2 3 4
b
1 4 3 2 1
a
4 1 3 2 4
b
1 4 2 3 1

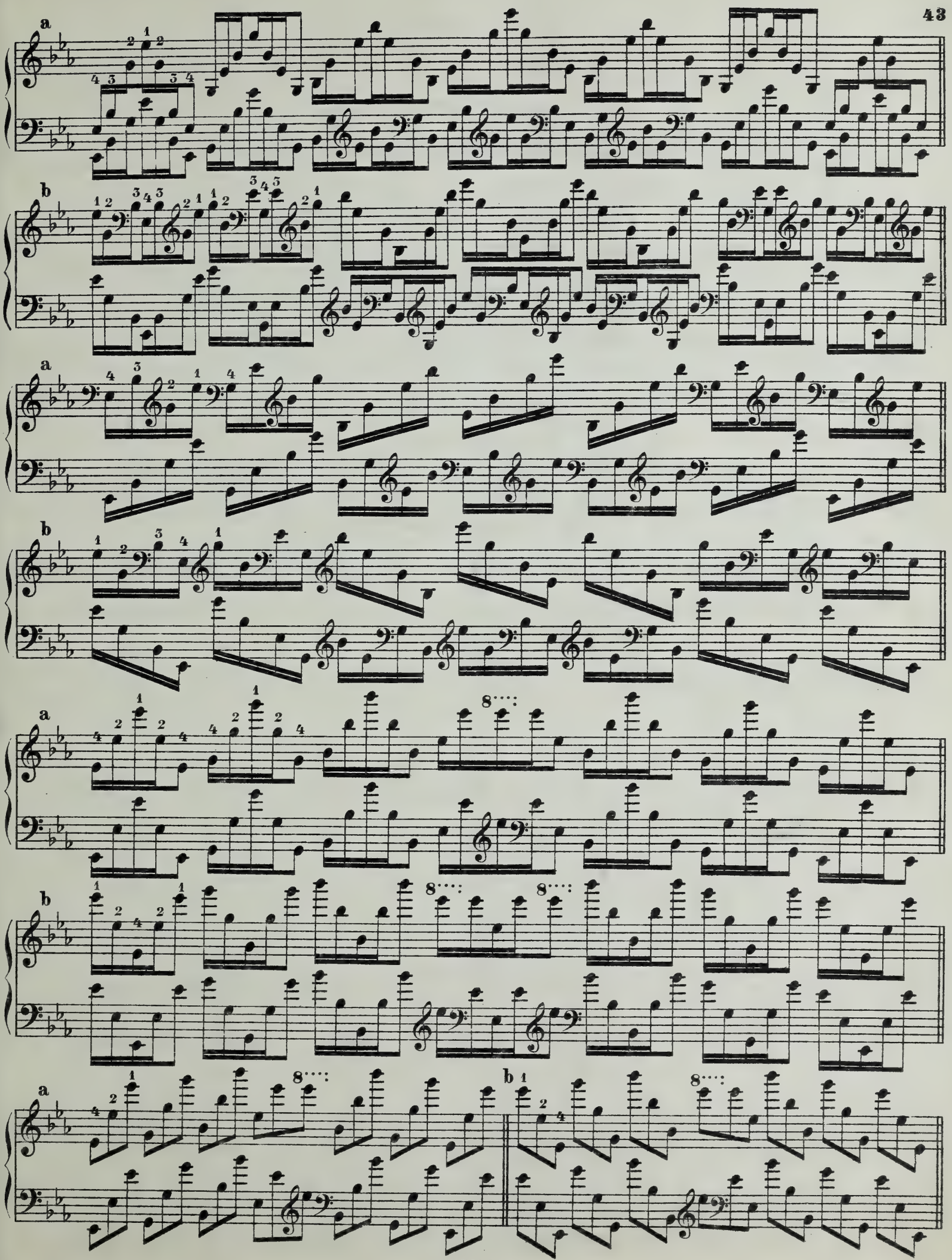

a
b
a
b
a
b

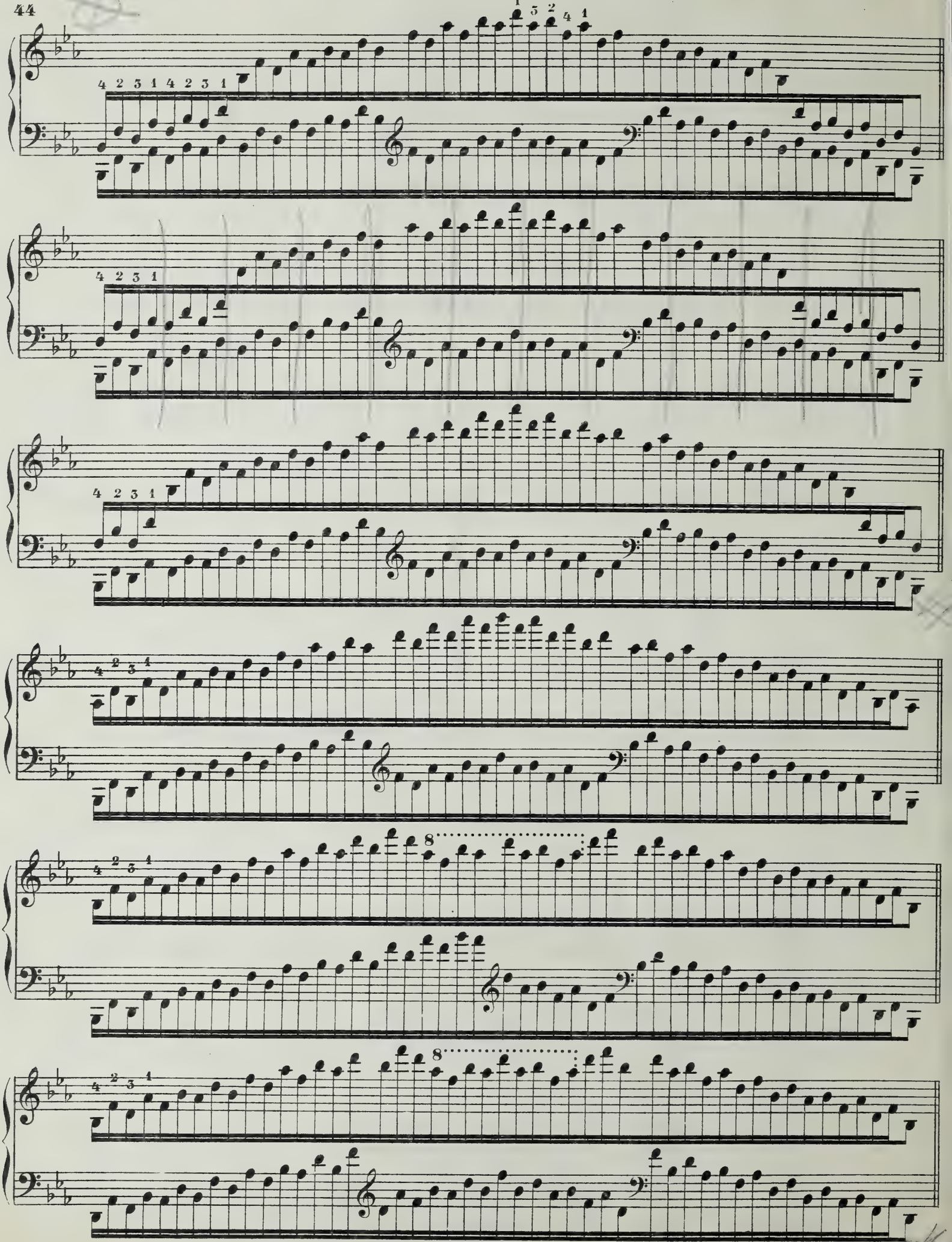

a
b
a
b
a
b

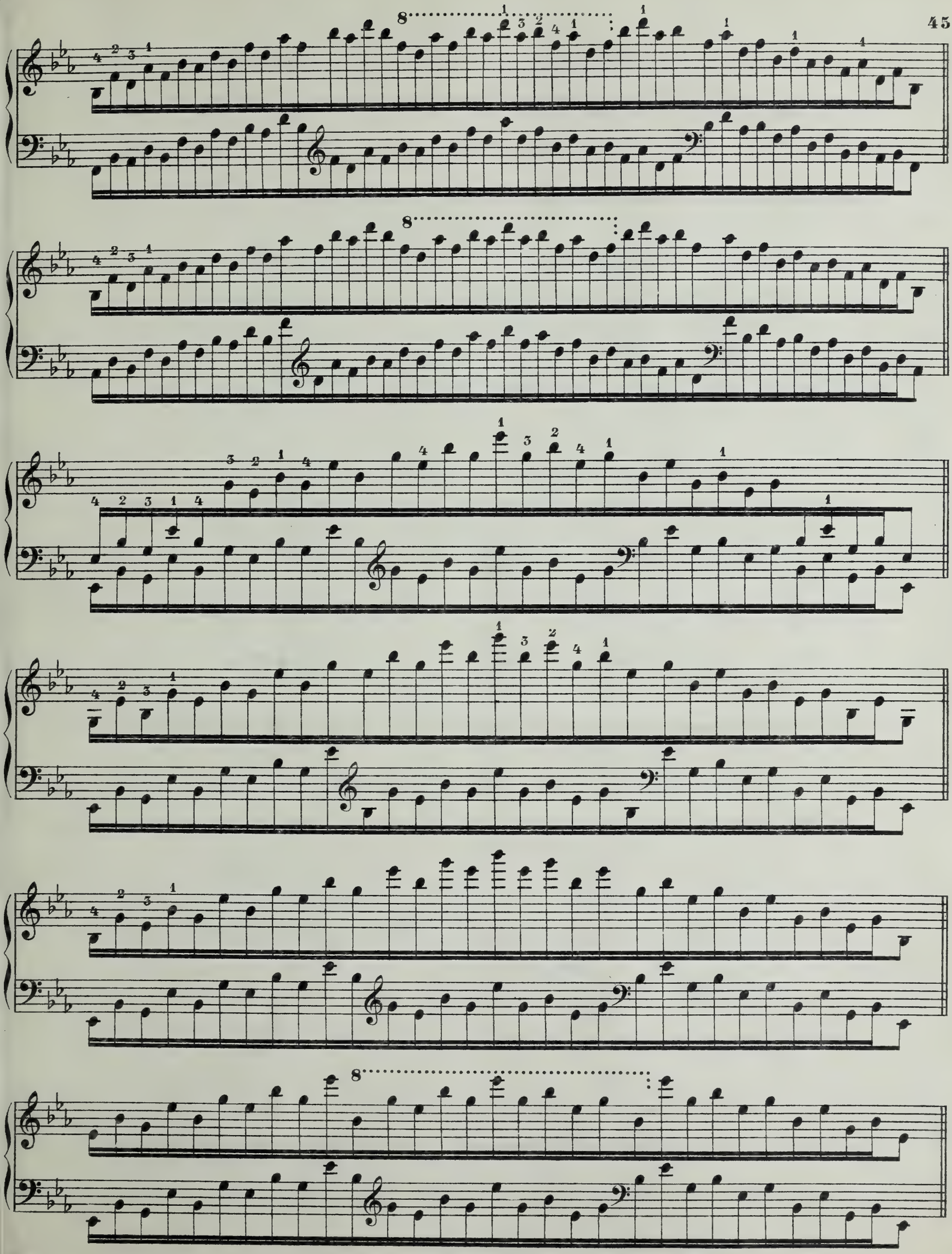

a
b
a
b
a
b

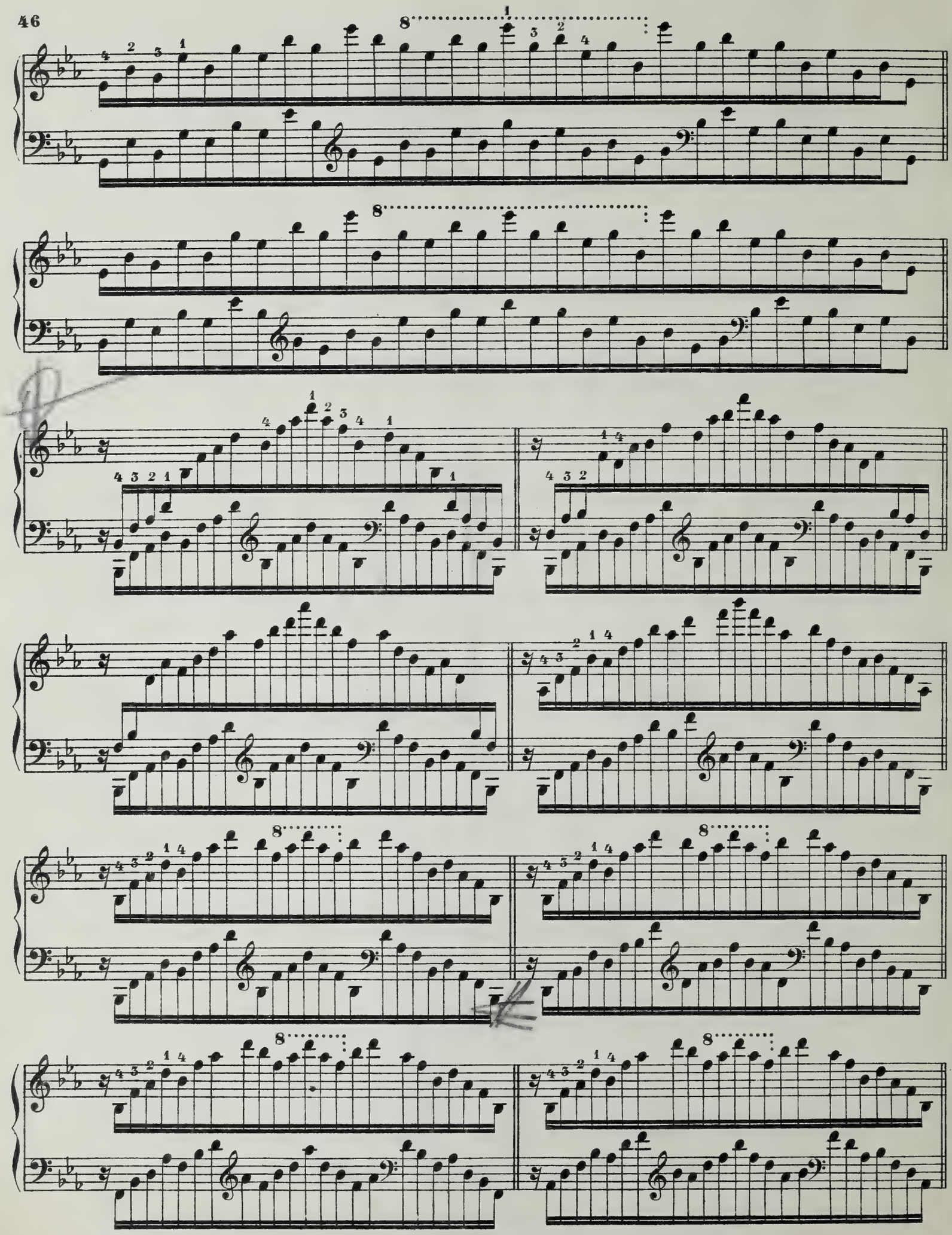
42

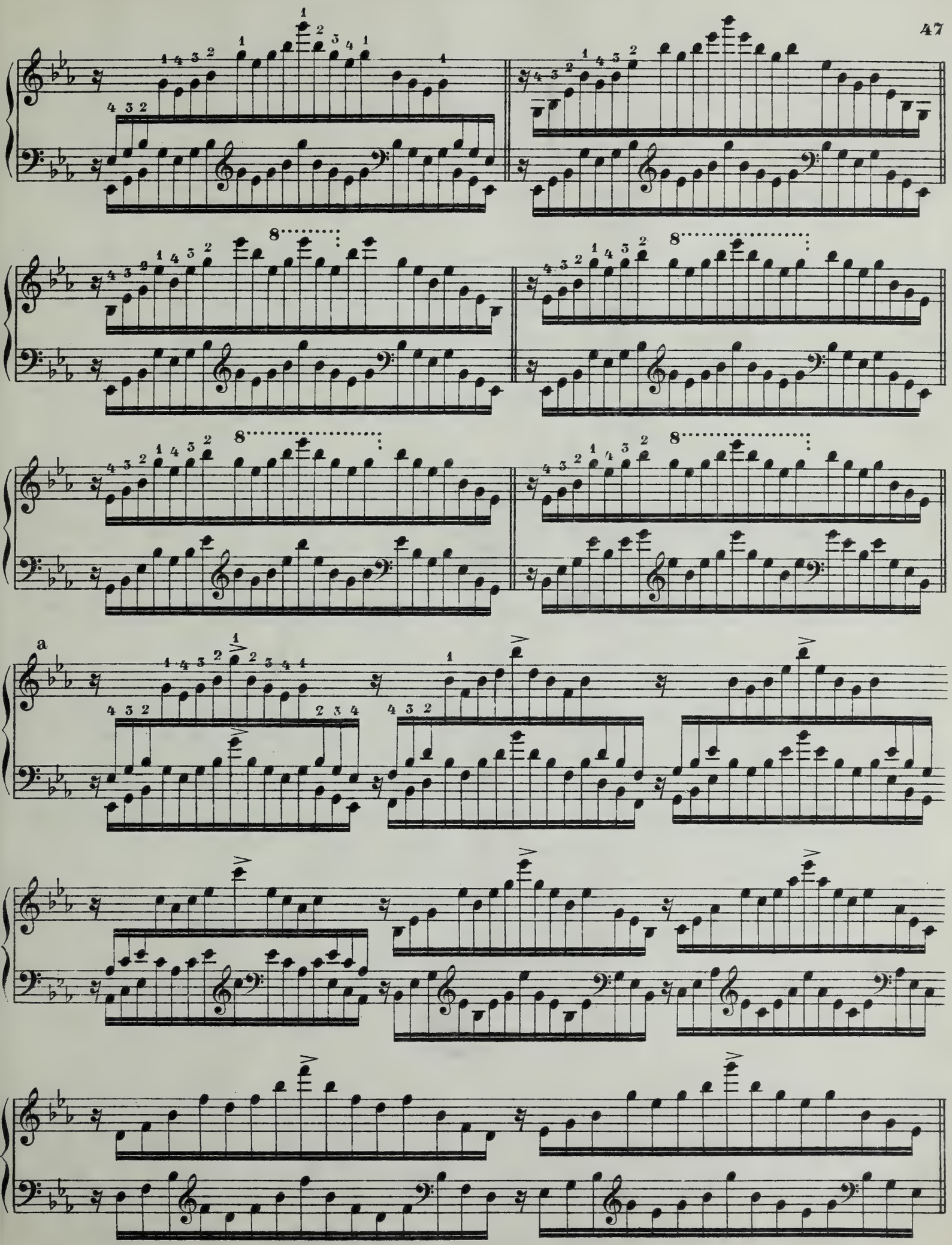



a
b
a
b
a
b
a
b





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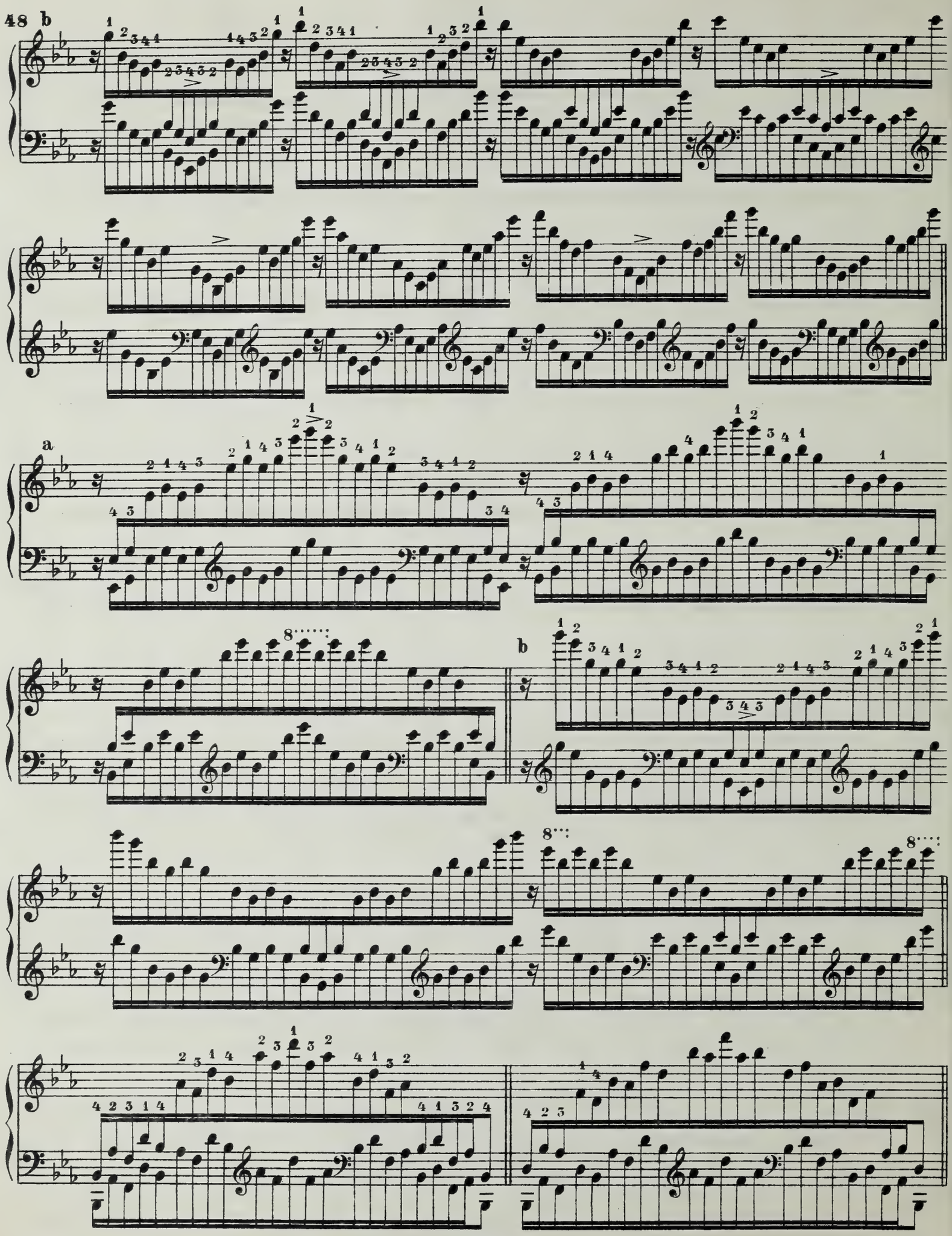
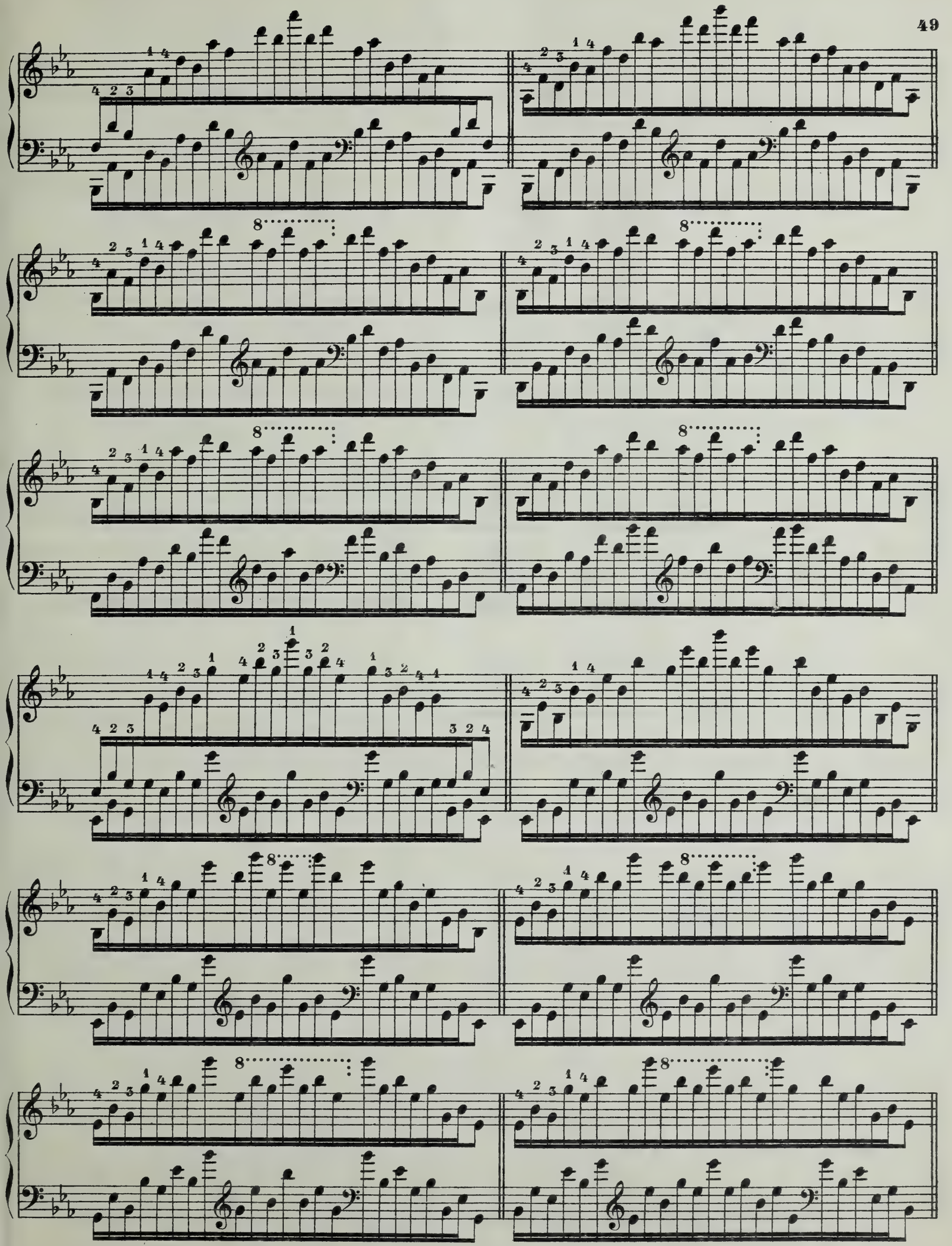
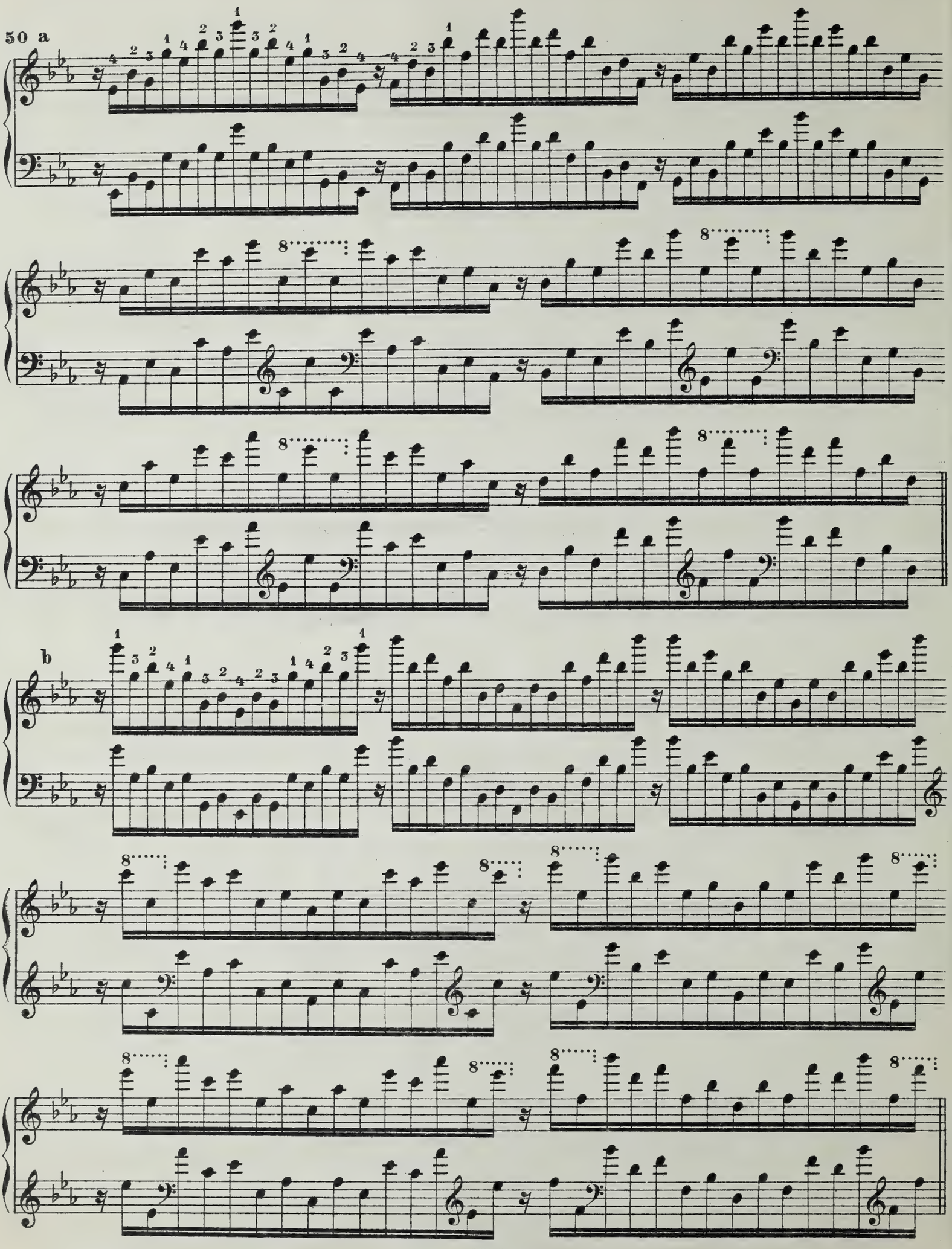
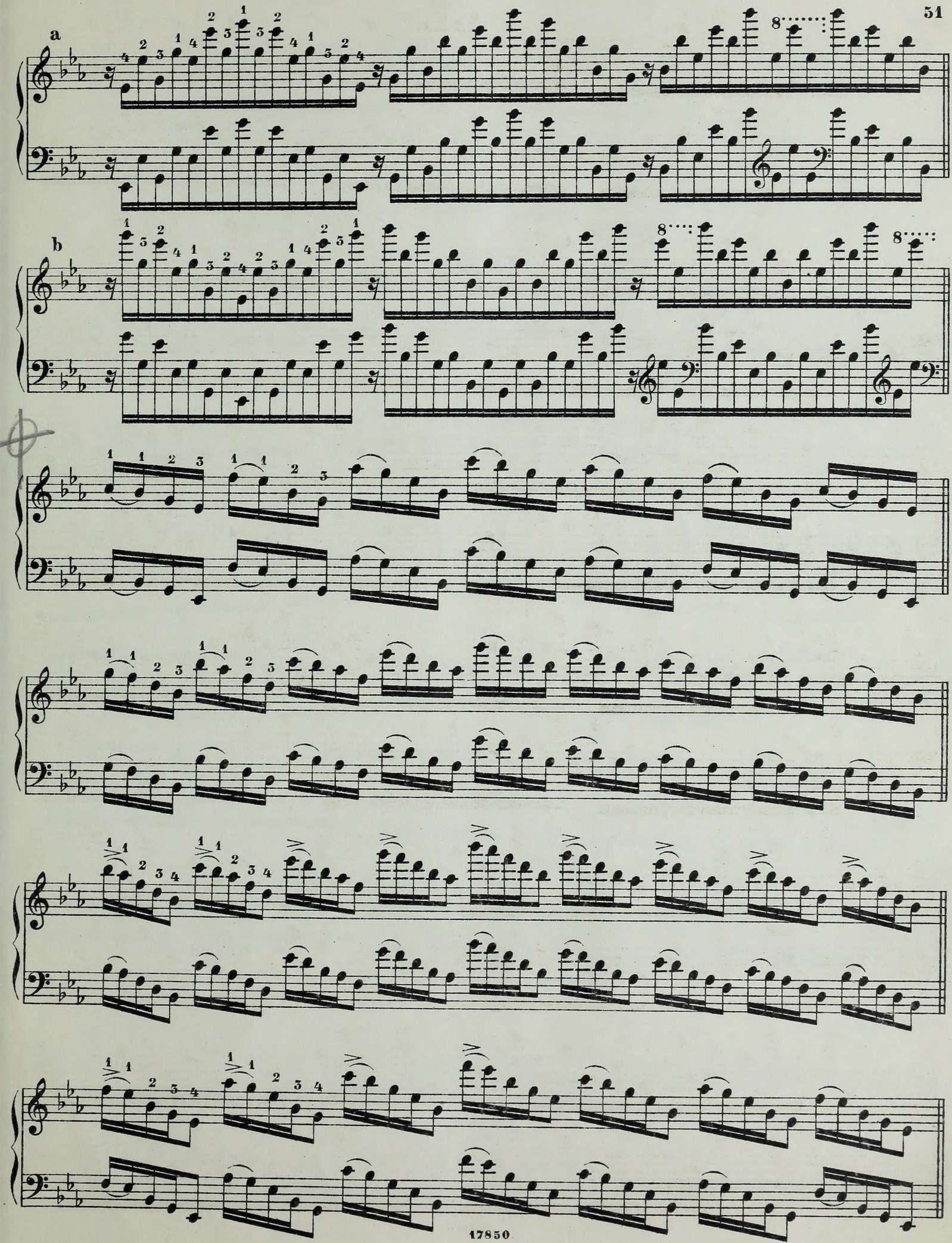
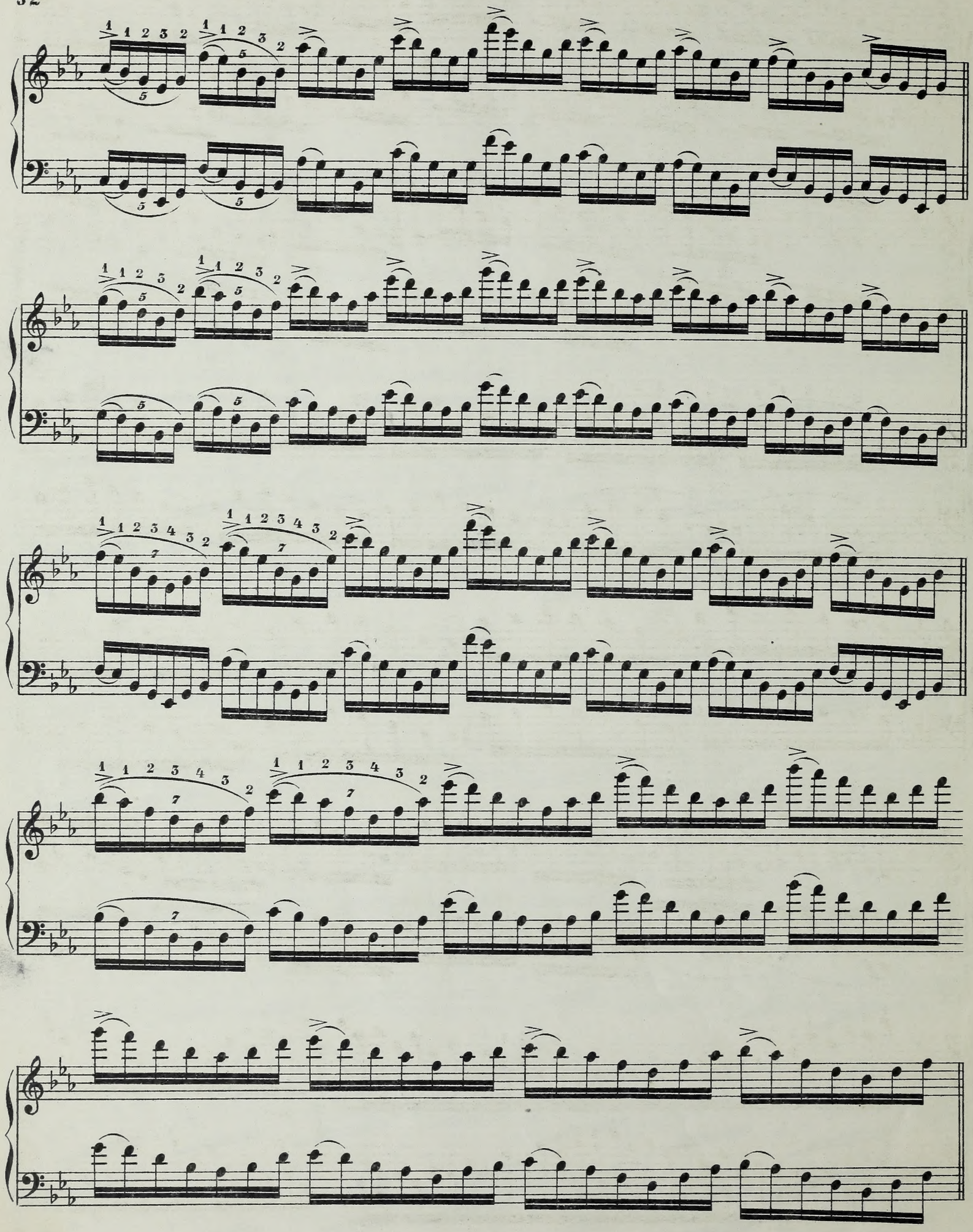
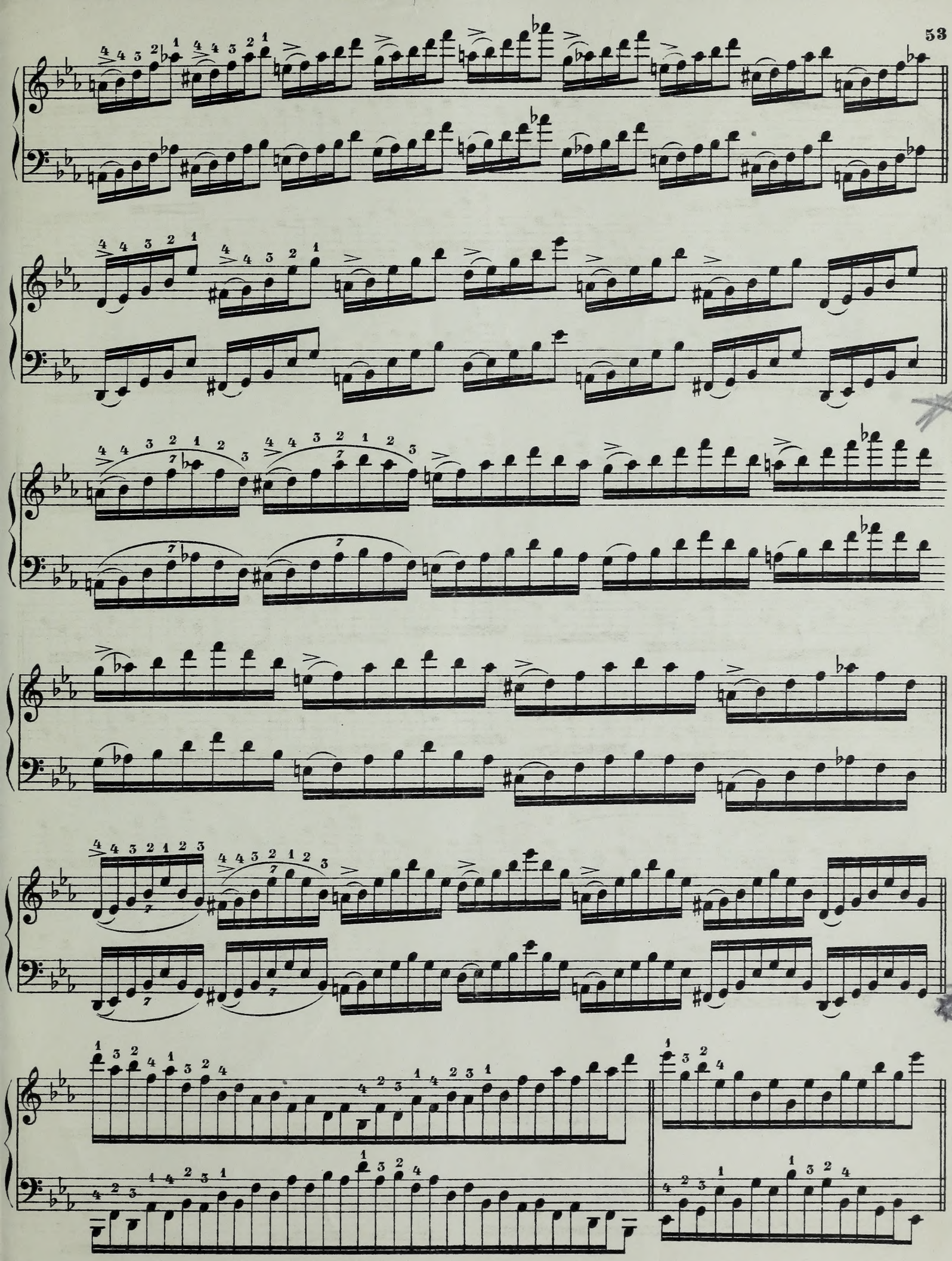

48 b
a
b
8
17850.




50 a
b


a
b